THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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USC's IMAX Theater

by Matt Scott

Many stories coming out of Hollywood start with "Once upon a time..." and proceed to tell a story you probably already know. But for those of us who are drawn to the less familiar, it's the stories that begin with "what if" that capture our attention.

One block north of the main **University of Southern California** campus in Los Angeles, in a satellite building of the School of Cinematic Arts (SCA), is a room of what ifs. Part laboratory and part theater, the **Michelle and Kevin Douglas IMAX Theater and Immersive Media Lab** is a room with two purposes: to discover what's next for large-format filmmaking and to educate the next generation of large-format filmmakers in the language of this medium. In short, this is a room dedicated to the pursuit of answers to the "what if" questions of the giant-screen filmmaking world.

"This is a great deal more than just a

*(see **USC IMAX** on page 3)*

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The Good Ol' Days

by James Hyder

Now that I'm well into my fourth decade in the giant-screen business, I thought I'd look back at some of the changes I've seen in that time. So pull up your chairs, children, put away all those electronic gizmos, and let Grampa James tell you all about the old days.

I started in the giant-screen world in July 1984, when I became a part-time weekend and evening manager at the **Samuel P. Langley IMAX Theater** at the **Smithsonian**'s **National Air and Space Museum** (NASM) in Washington, DC. (It has since been renamed the **Lockheed Martin IMAX Theater**.) I was fortunate to start my GS career at what was then the most visited museum in the world (roughly 10 million visitors a year) and one of the top IMAX theaters ever, with annual attendance at the time of more than 1.5 million. The museum had the world's sixth IMAX theater, and when I joined there were only 32 others worldwide.

NASM holds a unique place in the history of **Imax Corporation** and the giant-screen world. Of the five permanent IMAX theaters in existence when NASM opened on July 1, 1976, only one was in a museum: the **Reuben H. Fleet Science Center** in San Diego, CA. The rest were in theme parks. The enormous popularity of NASM from the moment it opened gave the IMAX experience far greater visi-

*(see **HYDER** on page 6)*

Premiering This Month

Transportter Refueled
Everest
The Walk

See page 2.

Ten Years Ago: The Threat of Digital

The following article appeared in the April 2005 issue of LF Examiner. We reprint it here, with annotations, to remind the readers of the changes in technology and perceptions that have taken place in the GS industry over the past ten years.

by Joseph L. Kleiman

At this year's [2005] **ShoWest** conference in Las Vegas, the watchword was "digital." All signs indicate that conventional cinema is about to begin converting to digital. The trial period is now over, the specs for digital cinema have been set by **Digital Cinema Initiatives** (a partnership of the five[1] major studios) and are being finalized by the **Society of Motion Picture and Television Engineers**, and according to an April 13 article by **Nicole Sperling** in the *Hollywood Reporter*, the initial rollout of up to 3,000 digital systems could begin by the end of this year.[2] A number of governments are supporting this new digital networking, including that of the UK, where over 250 digital screens are set to go live in the next couple of years. With all this taking place, does digital cinema pose a threat to LF in general and **Imax Corporation** in particular?

1. Actually, seven studios supported the DCI process: **Metro-Goldwyn-Mayer**, **Paramount Pictures**, **Sony Pictures Entertainment**, **20th Century Fox**, **Universal Studios**, **The Walt Disney Company**, and **Warner Bros.**
2. By the end of 2005, at least 500 DCI-compliant digital projectors had been installed worldwide.

*(see **KLEIMAN** on page 8)*

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Premiering This Month

The Transporter Refueled

"Frank Martin, a former special-ops mercenary, is now living a less perilous life — or so he thinks — transporting classified packages for questionable people. When Frank's father pays him a visit in the south of France, their father-son bonding weekend takes a turn for the worse when Frank is engaged by a cunning femme-fatale, Anna, and her three seductive sidekicks to orchestrate the bank heist of the century. Frank must use his covert expertise and knowledge of fast cars, fast driving, and fast women to outrun a sinister Russian kingpin, and worse than that, he is thrust into a dangerous game of chess with a team of gorgeous women out for revenge."

Produced and distributed by **EuropaCorp**. Directed by **Camille Delamarre**. Starring **Ed Skrein**, **Loan Chabanol**, **Ray Stevenson**, **Lenn Kudrjawizki**, **Tatiana Pajkovic**, **Radivoje Bukvic**. 2D. Release: Sept. 4.

Universal Pictures

Everest

Everest

"Inspired by the incredible events surrounding an attempt to reach the summit of the worlds highest mountain, Everest documents the awe-inspiring journey of two different expeditions challenged beyond their limits by one of the fiercest snowstorms ever encountered by mankind. Their mettle tested by the harshest elements found on the planet, the climbers will face nearly impossible obstacles as a lifelong obsession becomes a breathtaking struggle for survival."

Produced and distributed by **Universal Pictures**. Directed by **Baltasar Kormákur**. Starring **Jake Gyllenhaal**, **Keira Knightley**, **Robin Wright**, **Josh Brolin**, **Jason Clarke**, **Sam Worthington**, **Emily Watson**. Release: Sept. 18 (IMAX); Sept 25 (conventional).

The Walk

"Twelve people have walked on the moon, but only one man — Philippe Petit — has ever, or will ever, walk in the immense void between the World Trade Center towers. Guided by his mentor, Papa Rudy, and aided by an unlikely band of international recruits, Petit and his gang overcome long odds, betrayals, dissension, and countless close calls to conceive and execute their mad plan."

Produced and distributed by **TriStar Pictures**. Directed by **Robert Zemeckis**. Starring **Joseph Gordon-Levitt**, **Ben Kingsley**, **Charlotte Le Bon**, **James Badge Dale**, **Ben Schwartz**, **Steve Valentine**. Release: Sept. 30 (IMAX); Oct. 9 (conventional).

TriStar Pictures

The Walk

*(from **USC IMAX** on page 1)*

viewing space," says **Elizabeth Daley**, dean of the School of Cinematic Arts. "It's also a lab and a production studio. It's our headquarters for immersive cinematic experiences, and students from all divisions are so inspired to experience the potential of [large format] filmmaking."

The focus on answering the "what if" questions of large-format cinema started with the design of the facility. At first look the room appears to be a small, black-box, digital IMAX theater with 50 seats on stadium risers. But as you look more closely you realize that the walls and ceiling are overly reinforced, there are numerous cable pathways and power ports throughout the room, and the stadium seating retracts into the wall to create an empty black-box laboratory.

"When we started designing this space we were very conscious not to limit the capabilities to what could be foreseen, but to plan and prepare for ideas that haven't been dreamed of yet," says **Eric Furie**, senior technologist for the SCA.

In the year since the theater was dedicated, students and faculty have shown immense interest in the potential of this space. The animation division was first to integrate modules into their classes. "Large format is a growing medium and this facility provides our students with a unique opportunity to learn the conventions of the giant screen," says professor **Eric Hansen**. "By integrating this space into the curriculum of our Expanded [experimental] Animation and Immersive classes, we've created opportunities for our students to take risks and try new approaches that we hope will lead to the expansion of the large-format storytelling language."

He adds, "we're encouraging our students to come up with their own 'what-if' ideas, then follow them through with short animations." Possibly the greatest feature of this space is the freedom to try something new and fail. "Not every project has to work to be a success.... We're finding that learning what doesn't work and the cross pollination of ideas between the students are often the most valuable learning moments. And in this environment, students can take bold creative risks that may never be financially viable on a traditional production."

Interest in the new facility is high among students. **Sam Shipp** ('18) and **Zane Morrissey** ('17) have founded a student interest group focused on watching films, making their own shorts, and trying out video games on the giant screen.

The IMAX laser system in the Boeing IMAX Theatre at Seattle's Pacific Science

Photo by Matt Scott, USC

"The goal of the Large Screen Format Club is to get students accustomed with the idea of IMAX as a creative tool," says club co-founder Shipp. "While many areas of filmmaking have been democratized, IMAX is still an aspirational medium — a medium reserved for elite filmmakers. Our goal is to educate the student populace in the creative potentials of IMAX and other large-format mediums.

"IMAX has unrivaled potential to take an audience into the world that the filmmakers are creating. By getting our fellow students more accustomed to these powerful tools, we feel that the SCA populace will be at the forefront of creating new experiences for IMAX audiences."

Future classes on the history of immersive and large-format films and large-format film production are being developed with the hope they can be offered in the near future.

The facility's use as a laboratory for large-format research has begun in earnest. Professor **Richard Weinberg** incorporated the space into his National Science Foundation-funded research grant on "Tele-Microscopy for the Purposes of Teaching Biology." Using high-speed fiber-optic lines, he can send a live feed of digital imagery of aquatic micro-organisms from a microscope in his lab, and other points around Los Angeles, to the IMAX projectors. "It's an amazing magnification to take living organisms too small to be seen with the naked eye and blow them up to IMAX proportions," Weinberg says.

On a less formal basis, students from the Interactive Media Game Design division have been connecting their console gaming systems to the projectors to experience interacting with life-size digital characters and environments that they previously only knew within the boundaries of a computer monitor.

USC is profoundly grateful to the giant-screen community for its support of this new facility, particularly to **Imax Corporation** and the Douglas family for making the facility possible; to the **Giant Screen Cinema Association** for its partnership and support in connecting students with established large-format filmmakers, and enabling a number of students and faculty to attend the Filmmakers' Symposium; and to the filmmakers and distributors who have made titles available for study, including Imax, **Warner Bros.**, **SK Films**, **K2 Communications**, **Pretend Entertainment**, **National Geographic**, and **Magidson Films**.

Matt Scott is the IMAX specialist at University of Southern California's School of Cinematic Arts. He can be reached at mattscott711@gmail.com.

Corrections

In the Shorts item on the Audubon Aquarium dropping IMAX projection in the Summer issue, we gave the wrong age for the Entergy IMAX Theater. It is 20 years old, not ten.

GSCA meeting gets IMAX laser

The IMAX theater at the **AMC Metreon 16** in San Francisco will have a next-gen IMAX laser-illuminated projection system in time for the annual conference and trade show of the **Giant Screen Cinema Association**, which is holding its screenings at the theater, Sept. 9–11.

The installation will retain the existing 3D GT 15/70 film projector, so that the meeting can screen films and clips both on film and digitally. However, time did not allow **Imax Corporation** technicians to install the new 12-channel sound system developed for the laser system. The theater will use its existing 6-channel system.

Imax will present an extensive demonstration of the system at the conference.

Not including the Metreon, four IMAX theaters currently have the IMAX laser system installed, and over 70 more have signed up for the system. (*See item about Melbourne below.*)

Infantry Museum drops IMAX

The **National Infantry Museum** in Columbus, GA, closed its IMAX theater on Aug. 24 to remove the six-year-old IMAX SR 15/70 film projection system and install a laser-powered digital projection system. The installation is being handled by Illinois-based **D3D Cinema**, and will feature a **Christie** 4K six-primary (6P) dual-projector system and the latest **Infitec** 3D glasses. According to a press release, images from the new system will be more than three times brighter than the those from the IMAX film projectors. A new **QSC**-powered 5.1-channel, point-source sound system will be installed during the conversion.

A new matte white screen will be installed, replacing the original silver screen put in place when the theater opened in 2009. At 39x72 feet (12x22 meters), the new screen will be the same width as the original, but about 25% shorter, reflecting the wider aspect ratio of standard digital cinema systems.

During the closure, a new stage will be constructed, spanning the full width of the theater, which will allow the 289-seat auditorium to host corporate presentations, live music, and other events. According to D3D's **Derek Threinen**, the projection and sound system will be "complemented by a full alternative-content system to provide [the theater] with maximum programming flexibility as well as supplemental [audio-visual] functionality for live events in the auditorium. The system will also provide assistive listening and closed captioning capabilities to enhance theater accessibility." It is expected to reopen by Dec. 1.

IMAX Melbourne's IMAX laser projectors waiting to be installed.

Melbourne installs IMAX laser

The **IMAX Theatre Melbourne** in Australia's **Melbourne Museum** has removed its IMAX GT 15/70 film projector and first-gen IMAX digital system to make room for the next-gen laser-powered IMAX projection system. It will be the first installation of an IMAX laser system outside North America.

The 17-year-old theater closed on Aug. 24 for the refit, which includes a new silver screen, which will be the same size as the one it replaces: 76x102 feet (23x31 meters), one of the five largest in the world. Most components of the new IMAX 12-channel sound system were installed (but not activated) earlier this year, when the theater seats, carpeting, and lighting were upgraded. The 484-seat theater will reopen on Sept. 17.

The last 15/70 show, on Sunday, Aug. 23, was **Christopher Nolan**'s ***Interstellar***. Manager **Richard Morrison** tells *LFX* that for the final show, a live video feed of chief projectionist **David Booty** threading up the system was streamed onto the screen for the audience of 300. Morrison adds, "I have to say the final screening looked sensational on screen, a fitting way to end an era."

Imax signs five screens in China

Imax Corporation has announced a five-theater deal with **Shanghai Film Corporation**, the largest state-owned theater chain in China. Four of the new screens will be installed in existing locations in Hangzhou, Qingdao, Shenzen, and Chengdu, with the fifth going into a new theater to be built in Changzhou. The deal brings SFC's total IMAX count to 30, of which 16 are currently running. SFC is the third-largest IMAX exhibitor in China, and fifth in the world.

GSF/K2 to dist Destination films

Giant Screen Films and **K2 Communications** have made a deal with **Destination Cinema, Inc.**, to distribute seven giant-screen films that DCI produced for the various GS theaters it has developed over the past 30 years. The titles include ***The Eruption of Mount St. Helens*** (1980), ***Grand Canyon: The Hidden Secrets*** (1985), ***Niagara: Miracles, Myth, and Magic*** (1987), ***Hidden Hawaii*** (1992), ***Whales*** (1996), ***Hearst Castle: Building the Dream*** (1996), and ***Mysteries of Egypt*** (1989). (GSF and K2 took over DCI's ***Yellowstone*** [1994] last year.) Originally distributed by DCI directly, the films have been distributed by **National Geographic Distribution** since 2006 (*see The Biz, February 2006*).

Andy Wood, GSF's senior vice president for development and operations, tells *LFX* that film prints of all the titles are available from them immediately. New digital scans for theatrical and home video

Courtesy of Richard Morrison, Melbourne Museum.

release are in the works, and "select digital versions are likely going to start to become available in early 2016."

K2 is crowdfunding *Secrets*

K2 Communications has launched a crowdfunding campaign on **Indiegogo.com** in support of its giant-screen film, ***Secrets of the Universe***. With a goal of raising $100,000 toward the production budget, the campaign had raised over $75,000 from almost 400 contributors as this issue went to press, with a week left to go. The campaign's Web site is at tinyurl.com/IGGsotu.

Secrets of the Universe examines the work of hundreds of scientists from around the planet who are trying to answer some of life's biggest questions using the world's most powerful microscope, the $13 billion Large Hadron Collider. It is directed by **Stephen Low** and set for an opening in fall 2016.

The film is not the first GS project to be crowdfunded: In 2013, **Stephen van Vuuren**'s ***In Saturn's Rings*** exceeded a goal of $37,500 in a Kickstarter.com campaign to fund the recording of its soundtrack theme, eventually raising over $63,000.

Imax insiders continue selling

As shares of **Imax Corporation** stock reached new heights in June, company officers have continued to reap the rewards from sales of their optioned shares, some of which were automatic. In June and July Imax Entertainment CEO **Greg Foster** sold over 50,000 shares, netting $1.25 million, on top of the $1.6 million he received from the sale of 100,000 shares earlier in the year (*see The Biz, March-April*). Chief legal officer **Robert Lister** netted more than $700,000 from the sale of 35,000 shares over the summer, in addition to the $400,000 he received previously. CFO **Joseph Sparacio** sold 24,000 shares in July, netting almost $525,000, in addition to $450,000 he made from earlier sales.

Harrisburg suit in mediation

The parties in the lawsuit between **Imax Corporation** and the **Whitaker Center for Science and the Arts** in Harrisburg, PA, have entered into mediation in an effort to settle the dispute. As we reported previously (*see The Biz, March-April and May-June 2015*), in February Imax filed suit against the **Capital Center**, the Whitaker's parent organization, alleging the museum had breached the lease contract for its IMAX 15/70 projector.

Although the museum returned the GT projector last fall, Imax claimed that it was owed rent and maintenance payments through September 2019, the term of the contract as amended in 2004. Whitaker countered that it had agreed to the 15-year extension on the understanding that the system would be capable of showing "Hollywood films" for the full period, and that with the industry's switch to digital, the 15/70 film projector was no longer able to do so. It also argued that under Pennsylvania law, it cannot be charged rental on a machine no longer in its possession.

Imax countered that the contract expressly disclaimed any implied warranties (such as that the system would be able to show Hollywood films) and that the fact that Whitaker had voluntarily returned the system to Imax did not release it from its contractual obligations.

In July, Judge Sylvia Rambo ordered the case be referred to mediation.

Shuffles at Nat Geo Studios

National Geographic Studios has announced that **Antonietta Monteleone**, director of film distribution, has been promoted to the position of vice president of film distribution. A release announcing Monteleone's new position stated that "**Mark Katz** will be leaving National Geographic and we thank him for his service." Katz had been president of Nat Geo's film distribution organization since founding it in 2006.

Monteleone started in the GS business at **nWave Pictures** in 2000, when she was hired by Katz to be distribution manager, and moved with him to National Geographic in 2006.

Katz has been in the giant-screen business since 1988, when he started with **Imax Corporation** as distribution sales manager. In 1994 he joined **Sony Pictures Classics** to manage its GS distribution organization, following that with a stint as president of distribution for nWave Pictures from 1998 to 2005.

Monteleone

Brook Runnette, president of Nat Geo Studios, told *LFX* that the move does not signify a change in the organization's commitment to GS films, which it will continue to produce and distribute. Rather, the emphasis will be on "making sure that we work with our internal constituents at National Geographic," such as the magazine, the cable channel, and the Web site, which, she says, "we have underleveraged in the past."

Speaking about Katz's departure she added, "Mark is great at what he does. The business is very strong and robust, thanks to him. But we also need to be a little bit scrappier and spend time working together as well as possible." Runnette said she was confident that **Monteleone** would be able to "work across the organization well." Director of sales **John Wickstrom** and independent contractor **Paul Fraser** will continue to work with Monteleone on marketing and distributing Nat Geo's GS films.

Mark Katz

Katz declined to comment. He can be reached at mekatz@hotmail.com.

Photo by Rebecca Hale, National Geographic.

Hyder Recalls the Good Ol' Days at Air and Space

*(from **HYDER** on page 1)*

bility than it had received in the previous 16 years.

Key to that success was ***To Fly!***, a 27-minute documentary about the history of flight. To make its first film the museum selected **Francis Thompson**, who had won an Oscar for ***To Be Alive!***, a multi-image film for the 1964–65 New York World's Fair. However, Thompson had also been engaged that year to make the signature IMAX film for the **Living History Center**, a bicentennial exhibit in Philadelphia, and he chose to focus primarily on that project. So he handed over most of the duties for making NASM's film to two young filmmakers, **Greg MacGillivray** and **Jim Freeman**, only contributing to the script of *To Fly!*

If Thompson expected that the Philadelphia film, ***American Years***, would be the more important and durable of the two, he was mistaken. It ran at the Living History Center for two years, until that theater closed, and to my knowledge has rarely if ever been shown again. On the other hand, *To Fly!* has been shown continuously at NASM since 1976.

With its breathtaking aerials, *To Fly!* is a master class in how to use the giant-screen medium, and it was immediately the most popular attraction at the most popular museum. It is hard to separate the success of the film from that of the museum. *To Fly!* introduced millions of people to the thrill of IMAX, and showed the museums of the world that this new medium could be used to support their mission. (And oh, yes: make a *lot* of money!) Over the next three decades, museums would become the largest segment of Imax Corporation's business. And it all started at NASM.

I joined NASM eight years after it opened, by which time we were regularly showing several other titles, including **Dennis Earl Moore**'s ***Living Planet*** (1978), produced by Thompson; **Graeme Ferguson**'s ***Hail Columbia*** (1982); and ***Flyers*** (1983), also directed by Moore.

Ticket prices at NASM in those days were $1.00 for adults and $0.50 for children, cash only. No credit cards. My boss, the founding theater manager, told me that several years earlier the director of the museum, former Apollo 11 astronaut **Michael Collins**, had learned that the theater was taking in much more than its operating expenses. His response: lower the ticket prices. So for a while the prices were set at $0.50 and $0.25.

What's more, the museum kept every penny. The films we showed had been made for the museum, their production costs paid in full by corporate sponsors, **Conoco Oil** for *To Fly!* and **S.C. Johnson** for *Living Planet* and *Flyers*. It would be years before NASM paid royalties for any film. The museum had also bought its IMAX projection system outright, so there were no system royalties either, only an annual service contract with Imax.

The National Air and Space Museum, seen in Dec. 1976, quickly became the most popular museum in the world.

NASM

With millions of visitors in the building, the theater did no marketing. For most of the summer, and at other peak times like spring break, we operated at or near full capacity, often selling out shows hours in advance. To meet this heavy demand, NASM did not follow the common museum practice of starting all shows on the hour, but instead scheduled them back-to-back, with only five or ten minutes between shows, just enough time to thread up the next show and begin rewinding the last.

The only money we spent on marketing was for brochures that listed the films and showtimes. A theater staffer would sometimes take a stack to nearby hotels and put them in the card racks for attractions, but only in the slower times of the year. And I was never convinced that it made that much difference, anyway. In those days, the first thing every visitor to Washington was told was, "You *have* to go to Air and Space!" It's been almost 20 years since I worked there, and there are many newer museums and attractions in the city, but NASM still is at or near the top of most peoples' to-do lists when they come to DC.

In the fall of 1984, after a few months in the part-time position, I was hired to a fulltime position as box office manager, a job I held for several more years. In that role I had little involvement in the theater's programming decisions, but I was present as the museum began production, with Imax, **NASA**, and corporate sponsor **Lockheed Martin**, on the first IMAX film to be shot in space: ***The Dream is Alive***. I can still recall the thrill we all felt as we screened the first 15/70 rushes brought back from the Space Shuttle: the stunning beauty of the Earth in IMAX, and shots of astronauts floating in the cargo bay bathed in the gorgeous light of the world's largest soft light box: the world!

I was privileged to meet many of the astronauts who came to see the footage they had shot and to hear their reactions as they saw it. "It's the next best thing to being there," was a common sentiment. Director Graeme Ferguson and editor and writer **Toni Myers** recorded many of their spontaneous comments in our theater and used some in the final film, which opened in 1985.

I didn't get to go to the industry conferences in my early years. I particularly regret missing the 1986 meeting in Seattle

and at **Expo '86** in Vancouver, where IMAX 3D was introduced with ***Transitions***, directed by the **National Film Board of Canada**'s **Colin Low** and **Tony Ianzelo**. This was before the dual-rotor GT projector had been developed, so the 3D was projected by two fullsize GT machines running side by side.

The Expo also featured the critically acclaimed ***Rainbow War***, directed by **Bob Rogers** and shot in Cinemascope by **Reed Smoot**.

Of the two IMAX theaters built for the fair, the flat-screen theater at **Canada Place** operated as a standalone theater until 2009. The Expo Centre building housing the IMAX Dome theater was expanded after the fair and became **Science World** (now **Science World at Telus World of Science**) and is still running the nearly 30-year-old GT system.

My first conference was the **International Space Theater Consortium** meeting in New York City in 1989, hosted by the **American Museum of Natural History**. I missed the next year's meeting in the Hague, but by 1991 I was manager of NASM's IMAX theater, and went to the meeting at the new **Canadian Museum of Civilization** in Hull, QC, Canada. I have attended every industry meeting since then, with NASM until 1996, and as an independent journalist since the meeting in Vancouver in 1997, where I announced the launch of my newsletter, then known as ***MaxImage!***

But I'm jumping ahead of myself. Back to Air and Space.

One of the more memorable incidents from my time as manager of the IMAX theater (and the Einstein Planetarium, a 230-seat Zeiss-equipped dome theater) was screening ***Rolling Stones to the Max*** for the museum staff. The 90-minute concert film of the 1990 band's Steel Wheels tour was unique and controversial. It was the first giant-screen film to run over an hour and therefore required an intermission, since the IMAX platter systems of the day had a maximum capacity of less than an hour.

When it was released in 1991, about 100 IMAX theaters were operating, fully two-thirds of them in museums. For theaters used to showing short-form nature and science documentaries, a feature-length film of a bawdy rock concert was far from a natural fit. If the lack of a relevance to mission weren't enough, the deal struck with the Stones' management required ticket prices in the range of $15, at a time when the average ticket price for a GS film was around $5. Although these days $15 does not seem outrageous for a movie ticket, it was perceived as stratospheric 25 years ago. Considering that a ticket to see the Rolling Stones live in concert was about $50–75 at that time, seeing them on the giant screen with a great sound system was arguably a great deal. Nevertheless, many audience members complained about the price.

NASM's IMAX GT projector was serial #6. Note the unusual left-side placement of the control panel.

Photo by Mark Avino, NASM.

Many theaters rejected the film as not suitable to their mission, or as too expensive. Many were seriously concerned that drunk and rowdy patrons would damage the seats or throw things at the screen.

I had seen the film at the 1991 ISTC conference and was a fan. I arranged a screening at NASM so that the museum staff could see it. Although most booking decisions were made by the theater manager without consulting upper management, this film would require the explicit approval of the director, **Martin Harwit**, a scholarly astrophysicist who had led the museum for four years.

The screening had a great turnout among the museum's staff and almost everyone seemed to enjoy it, although I got the impression that Dr. Harwit (then 60 years old) probably hadn't been to many rock concerts. I had previously prepared a list of lyrics and other aspects of the film that some viewers might find offensive: the line "you make a dead man come;" the quick shot of the crowd that included a bare-breasted young woman; **Mick Jagger** poking a giant inflatable dog in the testicles with a large stick. (Imax created a version of the film that expunged some of those things.)

For whatever reason, Dr. Harwit decided that NASM would not show *At the Max*. However, I understand that although the film didn't get as many bookings as had been hoped for, it performed very well at most of those that did show it. As far as I know, no seats were torn up or screens damaged.

After NASM's staff screening, I approached one of the museum's docents. Like many museums, NASM benefits from the donated time and expertise of volunteers to lead tours and otherwise assist visitors. Unsurprisingly, at NASM many are ex-military. This gentleman was a former naval aviator, probably in his sixties, with steel gray hair and an unmistakable military bearing. I hadn't pegged him as a Stones fan, so I was rather surprised at his reply when I asked how he had liked the film: "It was like the excitement on the deck of an aircraft carrier!"

I could go on like this for hours, children, but it's getting close to Grampa James' nap time. Buy me a drink at the next conference, and I'll tell you the lurid story of how I moved up to become the manager of the IMAX theater at NASM. (And no, I didn't murder my predecessor.)

James Hyder worked at the National Air and Space Museum from 1984 to 1996, before founding the newsletter MaxImage! *(later renamed* LF Examiner*) in 1997. He has been its editor and publisher since, and is the only journalist in the world dedicated fulltime to covering the giant-screen film industry.*

From 2005: Kleiman on the Threat of Digital Projection

*(from **KLEIMAN** on page 1)*

There is no question that Imax has won the battle of the perfs — 15/70 vs. 8/70. Imax has contracted for the majority of new commercial and multiplex theaters, leaving the 8/70 companies with a shrinking piece of the pie. Only three 8/70 systems were installed last year, compared to 16 IMAX 15/70s.

On the ShoWest trade show floor, I met reps of two 8/70 manufacturers, **Mark Adukiewicz** of **Ballantyne of Omaha**'s subsidiary **Megasystems**, and **Ernie Tracy**, who represents **Kinoton America**.[3] Megasystems has just installed three projection systems at a theme park in China, while Tracy came directly from the grand opening of the **Big Picture Theater**[4] in Appleton, Wisconsin, whose Kinoton projector can switch between 4/35, 5/70, and 8/70 formats in a matter of minutes. Only three or four 8/70 installs are expected in 2005.

Does digital cinema pose a threat to Imax, a company whose bottom line is increasingly riding on multiplex theaters and Hollywood product? I spoke with a number of exhibitors, some with IMAX theaters, others without. (A number of questions submitted to Imax, including on digital cinema, had not been answered by press time.)

Digital cinema has several advantages over IMAX. These include:

- **Footprint.** Although IMAX projectors have become smaller with the introduction of the SR, and later the MPX, film platters have doubled in size to hold prints longer than two hours. An IMAX projector must run four times as many linear feet of film as a 35mm projector to project an identically timed image. A digital projector, like **Christie**'s CP2000 DLP Cinema unit, takes up about the same footprint as a 35mm projector, but with no platters.
- **Weave, dust, splicing, and grain**. As great as an IMAX image is, it still suffers from the traditional problems of film projection. Digital has none of these, save grain, which is sometimes visible in transfers from film, but is not an artifact of projection.

The Big Picture Theater in Appleton, WI, operated for 18 months.

- **Print distribution.** An IMAX film print must be transported in a platter case or reel canisters and be spliced on site by the projectionist. Digital films are set to be distributed primarily by satellite transmission. Recently, the government of Singapore concluded a test in which three film trailers were transmitted by satellite from Los Angeles, then played on a Christie CP2000 in Singapore.
- **Cost.** An IMAX MPX system costs around $1.5 million, while a DLP Cinema projector, with the software and hardware for 3D playback, costs less than $500,000. To convert a multiplex house to MPX, a new silver screen must be installed. A single-projector 3D digital system is able to project on standard white matte screen, such as are already installed in most multiplexes.[5]

Digital, though, has its drawbacks. According to **Dustin Mitchell** of **Carmike Cinemas**, two of the main questions smaller exhibitors have are, "Who will handle the maintenance?" and "Who will handle the programming?" "In an IMAX theater, you have a projectionist who's paid $40,000 a year to keep the thing running. If you're installing a number of digital projectors in every theater, are you going to staff a technician in each [multiplex] as well?" He pointed out that during the ShoWest digital screening of *Miss Congeniality 2*, the image was suddenly lost, and technicians took almost ten minutes to synch the sound with the image. "And that supposedly was with three servers running. The typical digital theater will be using only one server." [6]

The question of who will finance the digital rollout seems to have been answered: the studios. But Mitchell is concerned that this may take control of programming and scheduling out of the hands of exhibitors.[7] (However, this would probably not be a matter of immediate concern to LF operators.)

Another major issue in the digital vs. LF debate is 3D. At DLP Cinema's demonstration of digital 3D projection, **James**

3. The last installation of a new 8/70 film projector was in September 2007. Only about 25 remain in operation today.
4. The theater closed in October 2006.
5. Although 3D systems that don't need silver screens were, and still are, available, the vast majority of multiplex theaters installed one of **RealD**'s circularly polarized systems, which do require a silver screen.
6. Mitchell's concerns about maintenance, programming, staffing, and reliability have largely been answered.
7. The Virtual Print Fee system provided the financial mechanism for studios — which benefited the most from eliminating film prints — to bear the cost of the conversion to digital projection without taking over programming control from the exhibitors.
8. Cameron was correct that 3D Hollywood films would provide a boost to Imax Corporation and multiplex IMAX theaters, none more so than his own ***Avatar***, released in December 2009.
9. See note 11.

Cameron expressed his concern that although Imax has been involved in 3D projection for almost two decades, there is a shortage of 3D titles available. (He mistakenly said that there were only 16 15/70 3D titles available; in fact there are twice as many.) Cameron feels that digital conversion of 2D product and original 3D production will move 3D product into conventional multiplexes, but will also provide a "renaissance for [IMAX theaters] because they've been starved for product for so long." He added that if "studios get excited about making 3D products for everyone, then you will have hundreds, and eventually thousands [of films], and people will seek out that giant screen, that IMAX experience." [8]

Four other major film directors were present at the event: **George Lucas**, **Robert Zemeckis**, **Randall Kleiser**, and **Robert Rodriguez**. Lucas and Zemeckis agreed with Cameron's assertion that the 2K digital image is equivalent to the IMAX (a point many in the LF industry would dispute![9]), but that crowds will go to the larger screen for what they consider the premium cinematic experience.

In the short run, Imax may lose sales of MPX systems if theater operators opt for high-definition digital systems with 3D capabilities at a fraction of the cost. But in the long run the company could gain from the increase of Hollywood product in 2D and 3D, combined with Imax's exclusive rights to the DLP Cinema chip for LF theaters. [10]

I asked **Doug Darrow**, business manager for **Texas Instruments DLP Cinema**, if and when Imax might begin manufacturing a digital LF projector. He said that the rollout of digital cinema on conventional screens is the first step, adding, "You really only want to do that once you have a legitimate volume of current digital cinema systems going in. It would drive the cost down and allow more R&D investment from whomever, whether it's Imax, another manufacturer, or a combination of that, to do that 70mm equivalent." [11]

Photo by Amanda Gardner, World Enteractive.com.

George Lucas spoke at ShoWest in 2005.

A major digital rollout will probably begin by year's end and continue for several years. According to Digital Cinema Initiatives' chief technology officer, **Walt Ordway**, funding for the initiative expires in September, and there is no indication it will be extended. **Robert Lambert**, corporate senior vice president of worldwide media technology and development for the **Walt Disney Company**, estimates that by this time next year, the first 1,000 DCI-compliant systems will be in place. [12]

Switching all 175,000 cinema screens worldwide to digital projection could be accomplished in the next 10 to 15 years.[13] If Imax Corporation and the whole LF industry are to survive, they must continue to explore and begin to embrace digital cinema technology.[14]

Joe Kleiman is a former giant-screen theater director and projectionist and is currently news editor at InPark Magazine. He can be reached at joe@inparkmagazine.com.

10. Kleiman accurately forecasted both the decline of Imax's MPX film projector for multiplexes and its headlong expansion into multiplexes with its digital system, although he was very early in both cases. When he was writing, in the spring of 2005, the MPX system had been rolled out less than a year earlier, and was only operating in ten theaters. More than 50 more MPX systems would be installed by the middle of 2009, but once the IMAX digital system was launched in the summer of 2008, the fate of MPX was sealed.

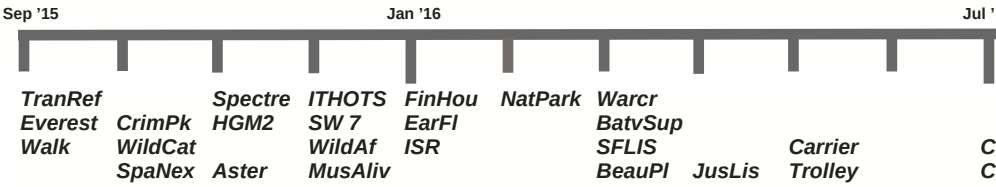
11. Texas Instruments released 4K DLP chips starting in 2010, for projection systems aimed primarily at the largest conventional theaters. However, based on a side-by-side demonstration at **Moody Gardens** in Galveston, TX, in January 2011 (*see LFX, February 2011*), the consensus of most GS filmmakers and theater operators turned in favor of 4K as an acceptable replacement for 15/70 film.

12. Although we were unable to find statistics for the number of digital theaters as of April 2006, a year after the article was published, certainly by the end of 2006 the total far exceeded 1,000.

13. The conversion of the world's 35mm theaters to digital is now virtually complete, just ten years after this article appeared. According to the **National Association of Theatre Owners**, 97% of North American theaters are now digital, and **David Hancock** of **IHS Technology** says that 90% of all theaters worldwide are digital. By the end of this year, theatrical distribution movies on 35mm film will end.

14. Imax had had an abortive entry into digital cinema with its acquisition in 1998 of UK-based **Digital Projection International**, in the hope of building a digital IMAX projector from scratch, but nothing came of that effort. However, in 2008, Imax rolled out its first digital system for multiplexes, based on two 2K DLP projectors **from Christie** (later **Barco**). Combined with its push to convert more and more Hollywood blockbusters to the IMAX formats, the company saw explosive growth in the number of IMAX theaters over the next seven years, from 341 at the end of 2008 to 976 today.

The giant-screen industry began converting to non-IMAX digital projection on a small scale in 2008, and in 2010 museum theaters began installing the first-gen IMAX digital system. Today, of 242 non-multiplex GS theaters, a third (82) are digital; three-quarters of those (64) are not IMAX. Ten theaters have both digital and film projection. At least 14 institutional theaters have signed for the next-gen IMAX laser system, and three already have it.



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

Crimson Peak
Legendary Pictures; distributor: Universal Pictures; director: Guillermo del Toro. Cast: Charlie Hunnam, Jessica Chastain, Tom Hiddleston, Mia Wasikowska, Doug Jones, Jim Beaver. 2D. Release: Oct. 16. DMR.

Wild Cats 3D *
Takes us closer than we ever dreamed possible to the magnificent lions, cheetahs, and leopards of southern Africa.
nWave Pictures; distributor: nWave Pictures Distribution. Release: October.

Space Next 3D
Afterglow Studios; distributor: BIG & Digital; director, producer: Luke Ployhar; script: Scott Pearson. Release: Fall.
– Will premiere at the GSCA conference in September.

Spectre
MGM; distributor: Columbia Pictures; director: Sam Mendes. Cast: Dave Bautista, Ralph Fiennes, Daniel Craig, Monica Bellucci, Christoph Waltz, Léa Seydoux. Release: Nov. 6. DMR.

The Hunger Games: Mockingjay Part 2
Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Elizabeth Banks, Julianne Moore, Philip Seymour Hoffman, Jeffrey Wright, Stanley Tucci, Donald Sutherland, Toby Jones. Release: Nov. 20. DMR.

In the Heart of the Sea
Warner Bros. Pictures; distributor: Warner Bros.; director: Ron Howard. Cast: Chris Hemsworth, Cillian Murphy, Charlotte Riley, Ben Whishaw, Brendan Gleeson, Benjamin Walker. 2D. Release: Dec. 11.

Star Wars: Episode VII
LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18. DMR.
– Filmed in part with IMAX cameras.

Wild Africa 3D
BBC Earth, Evergreen Studios; distributor: BBC Earth, Giant Screen Films, Reliance Entertainment, IM Global; directors: Patrick Morris, Neil Nightingale, Mike Slee; producers: Neil Nightingale, Myles Connolly, Amanda Hill; DPs: Mark Deeble, Robin Cox; score: Patrick Doyle; executive producers: Deepak Nayar, Stuart Ford, Marcus Arthur, Mike Newell, Mike Devlin, Miles Ketley. Release: Dec. 15.
– Will premiere at the GSCA conference in September.

Asteroids: Mission Extreme
National Geographic Studios; distributor: National Geographic Studios; director, producer: Annette Sotheran-Barnett; script: Annette Sotheran-Barnett, Mose Richards; executive producer: Brooke Runnette, Steven T. Savage. Release: late 2015 (fulldome), early 2016 (flatscreen).

Museum Alive 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Cast: David Attenborough. Release: 2015.
– Will premiere at the GSCA conference in September.

The Finest Hours
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Craig Gillespie. Cast: Chris Pine, Eric Bana, Ben Foster, Graham McTavish, Rachel Brosnahan, Kyle Gallner, Casey Affleck. Release: Jan. 29, 2016. DMR.

Earthflight 3D
BBC Earth; distributor: Giant Screen Films; director, producer: John Downer; executive producers: John Downer, Neil Nightingale. Release: January 2016.
– In post-production.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: early 2016.
– June: Image processing.
– July: Rendering of film images began.
– Sound mix and musical score are continuing.

National Parks Adventure
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Tim Cahill, Stephen Judson; score: Steve Wood. Release: Feb. 12, 2016.

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: March 11, 2016. DMR.

Batman v. Superman: Dawn of Justice
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Ben Affleck, Henry Cavill, Amy Adams, Jason Momoa, Gal Gadot, Jesse Eisenberg, Diane Lane, Jeremy Irons, Holly Hunter, Laurence Fishburne. 2D. Release: March 25, 2016. DMR.
– Filmed in part with IMAX cameras.

The Search for Life in Space (formerly *Life in Space*)
December Media; distributor: MacGillivray Freeman Films; director Steve Westh; producer: Stephen Amezdroz; script: Alex Low; executive producer: Tony Wright. Release: March 2016.
– June: filming began.

A Beautiful Planet (formerly *Untitled Toni Myers Space Film)*
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release: spring 2016.

Just Listen: Interactive Theater Show (wt)
Foxfire Interactive, Masters Digital; digital distributor: Foxfire Interactive; producers, writers: Brad Lisle, Tim Archer; DP: Marcus Lehman, Sean White; executive producer: Brad Lisle .2D. Release: Spring 2016.
– July: Filmed throat singers in Mongolia.
– Principal photography is compete.

The Trolley (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia . 2D Release: spring 2016.
– Filmed in Geneva, Lyon, Montpellier, Marseille, Nice, Milan, Toronto, and Hong Kong in 2013 and 2014.

Carrier (wt)
K2 Communications, Giant Screen Films; distributor: K2 Communications; director: Stephen Low; producer: Mark Krenzien. Release: 24-min. version: late spring 2016; 40-min. version: early 2017
– July: Shot aerials of flight operations aboard USS Ronald Reagan.

Creating the Cosmos *
Learn about the science of the Cosmos through experiments done with simple household items.
PBS Digital Studios, Joey Shanks Productions; distributor: tba; director: Joey Shanks; producer: Sean Huffman; DP: Joey Shanks; script: Tommy Wrenn; score: Big Fok. 2D. Release: summer 2016.
– September: filming with the Phantom high-speed camera to observe the inner world of a collapsing bubble caused by cavitation.

Cuba *
The powerful story of a land preserved in time, a country poised on the cusp of dramatic change.
Golden Gate 3D; distributor: tba. Release: summer 2016.

Solar Impulse 3D (wt)
N3D Land Films; distributor: tba; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; score: Franck Marchal; executive producers: Catherine Vuong, Pascal Vuong, Sylvain Grain. Cast: Bertran Piccard, André Borschberg. Release: Sept. 2016.
– July: the Solar Impulse aircraft flew from Japan to Hawaii, but suffered damage to its batteries.
– April 2016: The flight around the world is expected to continue.

Lightspeed Pioneers
No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flatscreen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: Fall 2016.

Nautilus 3D - An Ocean Odyssey *
Learn about the hidden places of our oceans that have inspired generations of seafarers.
Afterglow Studios; distributor: tba; director, producer: Luke Ployhar; script: Luke Ployhar, Scott Pearson. Release: fall 2016.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. Release: fall 2016.

Predators
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films; director, producer, writer: Alastair Fothergill; DP: Jamie McPherson; executive producer: Neil Nightingale. Release: December 2016.
– Principal photography is complete.
– Post-production is about to start.

Extreme Weather
National Geographic Studios; distributor: National Geographic Studios; director, producer: Sean Casey; script: Mose Richards; executive producer: Brooke Runnette. Release: late 2016.

Amazing Mighty Micro Monsters (wt)
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; producer: Anthony Geffen. Release: 2016.
– Post-production is under way.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: 2016.

Secrets of the Royal Garden
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Threads of India *
The rich history of India's textile artisans has been woven into the fabric of global fashions for years.
CMI Productions; distributor: Cross Media International. 2D. Release: 2016.

Wild Flight 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: 2016.
– Principal photography is complete. Post-production is under way.

Monsoon *
Monsoon is a documentary exploration of chaos, creation. and faith in the land of believers.
Intuitive Pictures Inc.; distributor: tba; director: Sturla Gunnarsson; producer: Ina Fichman; DP: Van Royko; script: Sturla Gunnarsson; score: Andrew MacKay. 2D. Release: tba.
– Shot in India during the 2013 monsoon season.
– Released in 2014 as a feature documentary; being adapted for giant-screen.

Soar *
Takes our audience for a flight of extraordinary beauty in the cockpit of a high-performance sailplane.
RPG Productions, Soaring the West, Inc.; distributor: tba; director: Matthew Murray; script: Matthew Murray, Mike Abernathy; executive producers: Rick Gordon, Matthew Murray, Mike Abernathy 2D. Release: tba.

Dream Big: Engineering Wonders of the World
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Stephen Judson; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Stephen Judson; score: Steve Wood. Release: February 2017.
– Summer: filming will resume, locations TBD.

Train Time (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D Release: February 2017.
– July: Filmed aerials of trains in California, Oregon, and Washington with SpaceCam.

Return to Everest
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2018.

Sea of Love
Achtel Pty. Ltd.; distributor: tba; director: Pawel Achtel; producers: Pawel Achtel, Paul Willey; DPs: Pawel Achtel, Yifan Wang; script: Jan Aldenhoven, Yunan Cao; executive producers: Buting Yang, Yan Zhao. Release: 2018.
– November: Shooting on Great Barrier Reef and Far North Coral Sea.

Cinebulle Pilot Dany Cleyet-Marrel (left) and host/narrator Kevin Richardson shooting in Africa for nWave Pictures' Wild Cats 3D.

Stephen Low Company

*(from **SHORTS** on page 20)*

lease, "The powerful visual storytelling of MacGillivray Freeman Films is perfectly suited to 4K television with its pristine, high-quality image. Now that distributors of broadcast, cable, satellite, and streaming media are exploring higher resolution formats, it feels like the most organic next step for our company."

The show and film are celebrating the 100th anniversary of the founding of the National Parks by president Woodrow Wilson in 1916.

GSF announces new film

Giant Screen Films has announced that it will produce and distribute ***Ocean Giants: A Prehistory of Whales***, for release in 2017. Directed by **David Clark** — whose previous GS credits include ***Whales*** (1999), 2007's ***Dinosaurs Alive*** (co-directed with **Bayley Silleck**), and ***Titans of the Ice Age*** (2013) — the film examines the evolution of whales from "modest four-legged land mammals to tail-powered marine leviathans."

Produced in association with the **Smithsonian Institution**, the **San Diego Natural History Museum**, and the **North Carolina Museum of Natural Sciences**, the film will present "an excellent case study...[on] how evolution actually works," according to **Andy Wood**, senior vice president of GSF. "Such a clear illustration will amaze audiences and, we hope, provide an 'a-ha moment' to those still uncertain about the veracity of evolution."

The film enters production this fall.

Walk, Everest open early in IMAX

This month, **Universal**'s ***Everest*** and **Robert Zemeckis**'s ***The Walk*** will open in IMAX theaters at least a week earlier than their wide releases in conventional theaters. *Everest*, a drama that recounts the tragic incidents that occurred on the mountain in 1996, and not to be confused with the 1998 GS documentary of the same name from **MacGillivray Freeman Films**, will open in IMAX digital theaters on Sept. 18, a week before it opens wide.

The Walk, a dramatic retelling of high wire artist **Phillippe Petite**'s 1974 walk between the twin towers of New York's World Trade Center, will open in IMAX on Sept. 30, ten days before its conventional opening on Oct. 9.

Only a few titles have had exclusive early IMAX openings. The first was 2011's ***Mission: Impossible — Ghost Protocol***, which featured several sequences shot with IMAX film cameras. Opening on IMAX film and digital screens five days ahead of conventional theaters paid off for Imax and Paramount: it grossed $12.4 million on 425 screens, and created strong word of mouth for the wide opening.

SMPTE calls for student films

The **Society of Motion Picture and Television Engineers** and the **Hollywood Post Alliance** have issued a call for entries in the SMPTE-HPA Student Film Festival. Awards in three categories for films between 30 seconds and five minutes long will be presented at an Oct. 27 ceremony that will open SMPTE's 2015 conference in Hollywood, CA.

The festival is open to full-time students at accredited colleges, universities, and film schools, including international students. The deadline is Sept. 9. For more information visit www.smpte.org.

Regal starts searching bags

Following the fatal shooting in July at a movie theater in Lafayette, LA, **Regal Entertainment Group** has begun checking the bags of moviegoers as they enter the chain's theaters.

Regal added the following statement to its Web site: "Security issues have become a daily part of our lives in America. Regal Entertainment Group wants our customers and staff to feel comfortable and safe when visiting or working in our theatres. To ensure the safety of our guests and employees, backpacks and bags of any kind are subject to inspection prior to admission. We acknowledge that this procedure can cause some inconvenience and that it is not without flaws, but hope these are minor in comparison to increased safety."

Regal is the largest exhibitor in the U.S, with 7,324 screens in 569 theaters in 42 states, including 85 IMAX theaters and 86 of its RPX-branded premium large-format theaters.

Worldwide GS and IMAX Theaters

As of Sept. 1, 2015

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		6			6
	8/70				1	
	10/70				1	1
	15/70					
	Total		**6**		**2**	**8**
Asia/Pac	D	1	274	1	22	298
	8/70	1			8	9
	10/70				7	7
	15/70	1	5	1	27	34
	Total	**3**	**279**	**2**	**64**	**348**
Europe	D	2	112	2	4	120
	8/70	1		1	4	6
	15/70	5	2	5	8	20
	Total	**8**	**114**	**8**	**16**	**146**
Middle East	D		11			11
	8/70					
	15/70	1			2	2
	Total		**11**		**2**	**13**
North America	D	5	329	1	44	379
	8/70	3			9	12
	15/70	7	40		63	110
	Total	**15**	**369**	**1**	**116**	**501**
South America	D	1	20		1	22
	8/70				1	1
	15/70	1				1
	Total	**2**	**20**		**2**	**24**
World	D	9	752	4	71	836
	8/70	5		1	23	29
	10/70				8	8
	15/70	14	47	6	100	167
	Total	**28**	**799**	**11**	**202**	**1,040**

By 2D / 3D

	2D	3D	Total
Africa	2	6	8
Asia/Pac	51	295	348
Europe	18	128	146
ME	1	12	13
NA	69	432	501
SA	1	23	24
Total	142	898	1,040

By Screen

	Dome	Flat	Comb	Total
Africa	2	6		8
Asia/Pac	46	302		348
Europe	13	133		146
ME	1	12		13
NA	48	451	2	501
SA	2	22		24
Total	112	927	2	1,040

Seawatch.org

Bookings: September 2015 by Film

466 bookings of 74 films in 165 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/15
	Krakow CC	10/4/13	10/3/15
	Lodz CC	10/4/13	10/3/15
	Poznan CC	10/4/13	10/3/15
	Warsaw CC	10/4/13	10/3/15
AirRacer	Hutchinson	1/1/15	12/31/15
	Louisville KSC	1/1/15	12/31/15
AIWC	Chandigarh	9/5/14	9/4/15
Alamo	San Antonio 2D AMC		
Amazon	Hartberg	3/25/15	12/31/15
Animalop	Pittsburgh CSC	1/1/10	
APE	Oulu	5/2/15	11/1/15
Arabia3D	Boston MOS	7/10/15	12/31/15
Bugs	Columbus COSI	9/15/14	6/30/16
	Edmonton TWS	12/26/13	6/30/16
	London BFI	9/1/14	1/31/16
	Melbourne MV	4/10/13	9/30/15
	Raleigh	7/5/14	6/30/16
	Thessaloniki	10/7/14	10/6/15
	Vancouver TWS	3/11/06	6/30/16
CRA	Hartberg	3/25/15	12/31/15
CV	Alexandria BA	10/1/13	12/31/16
D-Day	**Chantilly**		**12/31/15**
	Cincinnati MC	5/15/15	
	Cleveland	5/8/15	5/22/16
	Columbus GA NIM	**5/23/14**	**5/31/16**
	Davenport Put	5/22/15	
	Dearborn THF	3/28/14	9/15
	Fort Worth	**9/5/15**	**2/4/16**
	Hague	**2/10/15**	**9/30/15**
	Harrisburg	6/6/15	
	London BFI	5/8/15	
	Paris Geo	4/2/14	12/31/15
	Pensacola NAM	**10/1/14**	**12/31/15**
	Peoria RM	5/23/15	
	Phoenix ASC	5/22/15	
	Pittsburgh CSC	5/22/15	
	Poitiers Imax 3D	**6/6/15**	**1/1/16**
	Raleigh	**5/23/14**	**1/30/16**
	San Jose ER AMC	3/1/15	9/1/15
	Sydney WBS	9/4/14	9/3/15
	Tallahassee CLC	6/6/15	6/30/16
	Washington NASM	**5/23/14**	**5/2/16**
DIA	Hartberg	3/25/15	12/31/15
DinoAliv	Portland OMSI	5/23/14	5/30/16
	Washington NMNH	5/15/15	5/31/16
Dolphins	**Detroit MSC**	**5/1/15**	**10/31/15**
	Gatineau	**7/17/15**	**12/31/16**
DPTP	Baton Rouge LASM	9/12	9/15
	Galveston		9/15
	Killeen	5/12	5/16
	Louisville KSC	6/14	7/16
	Lubbock SS	1/14	12/15
	Sioux Falls	4/14	12/15
Dragons	Guayaquil	5/1/14	12/31/15
	Tijuana	7/17/15	1/16/16
DSC	Denver MNS	12/12/14	12/14/15
	Jersey City	1/16/15	1/15/16
	Lehi	1/16/15	1/15/16
	Orlando SC	1/16/15	1/15/16
	Portland OMSI	1/16/15	1/15/16
	Quebec II	1/23/15	1/15/16
	Raleigh	1/16/15	1/15/16
	Saint Augustine	1/16/15	1/15/16
	Virginia Beach AMSC	1/16/15	1/15/16
Everest	**Baltimore MSC**	**9/15/15**	**9/14/16**
	Hague	5/8/15	5/9/16
	Hartberg	3/25/15	12/31/15
	Spokane RP	4/1/15	9/30/15
FightPil	Chantilly I	12/10/04	7/16
	Corpus Christi Lex	5/12/12	7/16
	Dayton	3/1/13	6/30/16
	Huntsville USSRC	7/1/13	7/1/16
	McMinnville	3/23/12	7/1/16
	Pensacola NAM	6/8/11	7/16
	Seattle PSC 2	6/14/13	6/14/16
FON	Port of Spain	10/15/14	10/15/15
FOTB	Apple Valley Imx	6/5/15	9/7/15
	Calgary TS	6/28/13	12/31/15
	Chattanooga TA	10/1/12	4/30/16
	Chicago MSI	2/28/14	6/30/16
	Cincinnati MC	2/14/13	6/30/16
	Cleveland	11/27/13	6/30/16
	Columbus COSI	9/1/14	6/30/16
	Davenport Put	2/15/13	6/30/16
	Edmonton TWS	12/26/13	6/30/16
	Gatineau	10/5/12	6/30/16
	Hampton VASC	3/29/13	6/30/16
	Hastings	3/17/13	6/30/16
	Houston MNS	10/4/12	12/31/15
	London SM	9/6/13	1/31/16
	Louisville KSC	9/30/12	6/30/16
	Memphis Pink	3/1/14	5/23/16
	Norwalk MA	5/22/15	10/7/16
	Nuremberg	11/19/14	11/19/15
	Orlando SC	3/1/14	6/30/16
	Pittsburgh CSC	3/15/13	6/30/16
	Portland OMSI	1/7/15	6/30/16
	Raleigh	10/19/12	6/30/16
	Richmond SMV	5/1/13	9/30/15
	Sacramento Imx	8/13/13	6/30/16
	Saint Augustine	1/18/13	12/31/15
	Salt Lake City Clark	2/8/13	8/6/16
	San Antonio 3D AMC	5/15/15	5/14/16
	San Diego RHF	10/12/12	9/30/16
	San Jose Tech	2/9/13	6/30/16
	Syracuse MOST	7/4/15	6/30/16
	Taichung NMNS	7/1/15	6/30/16
	Tallahassee CLC	1/18/13	6/30/16
	Valencia Spn	7/1/15	6/30/16
	Vancouver TWS	6/16/13	6/30/16
	Victoria DCI	4/5/13	6/30/16
	Washington NMNH	10/5/12	1/13/16
G3DNW	**Al Khobar**	**8/20/15**	**8/21/16**
	Apple Valley Imx	10/3/14	4/2/16
	Berlin CS	4/20/14	10/19/15
	Budapest CC	4/24/14	4/23/16
	Copenhagen TBP	2/8/14	2/7/16
	Davenport Put	10/17/14	10/16/15
	Denver MNS	**8/1/15**	**7/31/16**
	Gatineau	10/10/14	6/30/16
	Guayaquil	4/20/14	5/4/16
	Hastings	2/10/15	2/14/16
	Hong Kong SM	5/1/15	10/31/15
	Houston MNS	2/15/14	12/31/15
	Indianapolis Imx	**9/21/15**	**3/20/16**
	Katowice CC	6/18/14	9/18/15
	Keelung NMMST	1/1/15	12/31/15
	Krakow CC	6/18/14	9/18/15
	Kuwait SCK	10/3/14	1/2/16
	Lodz CC	6/18/14	9/18/15
	Louisville KSC	6/18/15	6/17/16
	Lubbock SS	11/7/14	12/31/15
	Lucerne	6/5/14	6/4/16
	Mexico City Pap	3/27/15	3/26/16
	Moscow BFC	**10/6/14**	**10/31/16**
	New Orleans	5/22/15	2/1/16
	Nuremberg	10/15/14	10/14/15
	Omaha Zoo	**8/1/15**	**6/30/16**
	Orlando SC	7/5/14	1/4/16
	Poznan CC	6/18/14	9/18/15
	Prague CC	5/22/14	5/21/16
	Saint Augustine	4/1/15	3/31/16
	Shanghai Dome STM	12/31/14	12/30/15
	Stockholm	9/30/14	9/11/15
	Tijuana	10/25/14	10/24/15
	Tokorozawa	**7/1/15**	**9/30/15**
	Tokyo TSC	**7/18/15**	**11/17/15**
	Victoria DCI	**9/14/15**	**1/21/16**
	Warsaw CC	6/18/14	9/18/15
GC	Grand Canyon DCI	11/1/99	12/15
GCA	Davenport Put	10/3/14	10/2/15
	Gatineau	5/1/13	3/31/16
	Harrisburg	11/1/14	12/31/15
	Mexicali	5/21/15	5/20/16
	Paris Geo	**7/1/14**	**9/30/15**
	Spokane RP	5/1/15	9/7/15
	Syracuse MOST	4/4/15	4/3/16
GF	Victoria DCI	5/15/15	10/31/15
Greece	**Baltimore MSC**	**9/15/15**	**9/14/16**
	Gatineau		**12/31/16**
GWS	Birmingham AL	2/13/15	2/29/16
	Boston NEA	5/31/13	2/29/16
	Charlotte DP	5/9/15	5/31/16
	Davenport Put	1/28/15	1/31/16
	Des Moines	6/6/14	12/31/15
	Galveston	6/28/14	12/31/16
	Mexicali	6/26/15	3/31/16
	Phoenix ASC	9/1/14	9/1/15
	Richmond SMV	3/15/14	3/15/16
	Sacramento Imx	2/20/15	2/29/16
	Saint Augustine	8/9/13	9/8/15
	Saint Paul SMM	2/20/15	2/29/16
	Seattle PSC 1	9/19/14	9/19/16
	Singapore SC	11/1/14	10/31/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	6/15/13	6/30/16
	Victoria DCI I	2/13/15	2/29/16
	Virginia Beach AMSC	5/29/14	6/30/16
HCBTD	San Simeon DCI	8/17/96	
HidUniv	**Athens Eug**	**3/20/15**	**9/30/15**
	Copenhagen TBP	**6/29/13**	**10/31/15**
	Huntsville USSRC	**7/2/13**	**10/31/15**
	London SM	10/18/13	11/29/15
	Memphis Pink	**1/10/15**	**10/31/15**
	Orlando SC	6/13/14	4/2/16
	Paris Geo	10/3/14	10/2/15
	Raleigh	11/7/14	11/6/15
	Saint Augustine	1/5/15	1/4/16
	Valencia Spn	4/1/14	6/30/16
	Vancouver TWS	10/11/14	10/10/15
	Washington NASM	1/30/14	9/17/15
HOTB	Beijing 3D CSTM	10/15/14	10/15/15
Hubble3D	Washington NASM	1/15	12/15
HumpbWha	Atlanta FMNH	2/13/15	2/12/16

Film	Theater	Open	Close
	Atlantic City	2/13/15	2/12/16
	Austin TSHM	2/13/15	2/12/16
	Baltimore MSC	**7/1/15**	**6/30/16**
	Berlin CS	5/1/15	4/30/16
	Boston MOS	2/13/15	2/12/16
	Boston NEA	2/13/15	2/12/16
	Chattanooga TA	3/6/15	3/6/16
	Chicago MSI	5/29/15	5/28/16
	Cincinnati MC	2/13/15	2/12/16
	Columbus COSI	6/1/15	3/10/16
	Dearborn THF	2/13/15	6/13/16
	Denver MNS	6/5/15	6/4/16
	Detroit MSC	2/13/15	2/12/16
	Fort Lauderdale	2/13/15	2/12/16
	Fort Worth	3/6/15	3/5/16
	Galveston	5/23/15	5/22/16
	Houston MNS	3/13/15	3/12/16
	Jersey City	2/13/15	2/12/16
	Los Angeles CSC	7/3/15	7/2/16
	Lubbock SS	2/13/15	2/12/16
	Memphis Pink	3/7/15	3/7/16
	New Orleans	3/6/15	3/5/16
	Norwalk MA	2/13/15	5/12/16
	Nuremberg	4/30/15	4/29/16
	Omaha Zoo	3/15/15	2/28/16
	Orlando SC	2/13/15	2/12/16
	Paris Geo	7/7/15	7/6/16
	Philadelphia FI	6/20/15	6/19/16
	Port of Spain	3/12/15	3/11/16
	Raleigh	3/20/15	4/23/16
	Richmond SMV	3/14/15	2/12/16
	Saint Augustine	2/13/15	2/12/16
	Saint Louis SC	2/13/15	2/12/16
	Salt Lake City Clark	2/13/15	2/12/16
	San Diego RHF	2/13/15	2/12/16
	San Jose Tech	2/13/15	2/12/16
	Seattle PSC 2	4/27/15	5/15/16
	Sinsheim	5/21/15	5/20/16
	Sydney WBS	4/23/15	4/2/16
	Tallahassee CLC	2/20/15	2/20/16
	Tampa MOSI	2/20/15	9/19/15
	Toronto OSC	5/15/15	5/14/16
	Victoria DCI	6/19/15	6/18/16
	Virginia Beach AMSC	**9/8/15**	**9/7/16**
IOLM	Fort Lauderdale	10/13/14	
	Raleigh	4/4/14	
	Salt Lake City Clark	4/4/14	4/29/16
Jerusale	Albuquerque NMMNH	4/11/14	12/31/15
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	9/20/13	9/19/15
	Cincinnati MC	10/10/14	10/9/15
	Columbus COSI	2/11/15	2/10/16
	Copenhagen TBP	12/1/14	11/30/15
	Edmonton TWS	12/26/13	12/31/15
	Harrisburg	10/18/14	9/30/15
	Huntsville USSRC	1/17/15	1/16/16
	Indianapolis Imx	9/19/14	9/18/15
	Kansas City Sci	9/19/14	9/18/15
	Louisville KSC	1/20/14	1/18/16
	Montreal SC	10/10/14	10/9/15
	Philadelphia FI	1/5/15	1/1/16
	Sacramento Imx	9/15/14	10/31/15
	San Jose Tech	3/27/15	6/30/16
	Tallahassee CLC	11/15/14	11/13/15
JIAC	**Baltimore MSC**	**9/15/15**	**9/14/16**
	Gatineau	**7/17/15**	**12/31/16**
JMCSO	Albuquerque NMMNH	5/23/15	5/22/16
	Atlanta FMNH	6/13/15	6/13/16
	Boston NEA	4/16/15	4/16/16
	Cleveland	6/16/15	6/13/16
	Columbus COSI	**9/25/15**	**5/30/16**
	Copenhagen TBP	6/25/15	6/25/16
	Dearborn THF	2/27/15	12/31/15
	Denver MNS	8/14/15	8/14/16
	Galveston	3/6/15	12/31/15
	Gatineau	**9/4/15**	**9/30/15**
	Houston MNS	5/22/15	5/22/16
	Indianapolis Imx	3/20/15	12/31/15
	Kuwait SCK	7/17/15	1/17/16
	Lehi	8/7/15	4/7/16
	Milwaukee	6/12/15	6/12/16
	Montreal SC	**4/3/15**	**12/31/15**
	New York AMNH	7/31/15	12/31/15
	Portland OMSI	2/20/15	12/31/15
	Puebla	4/23/15	4/26/16
	Tallahassee CLC	8/14/05	8/14/16
	Virginia Beach AMSC	6/16/15	6/13/16
	Washington NMNH	3/20/15	3/20/16
JTM	Edmonton TWS	12/26/13	6/30/16
	Kuwait SCK	10/11	9/15
	London BFI		1/31/16
JTS	**Birmingham AL**	**2/13/15**	**2/13/16**
	Chantilly	5/1/15	5/1/16
	Charlotte DP	9/19/15	9/19/16
	Chicago MSI	3/19/15	2/16/16
	Corpus Christi Lex	5/22/15	5/31/16
	Davenport Put	1/31/15	2/21/16
	Dayton	3/6/15	3/5/16
	Denver MNS	8/14/15	8/14/16
	Des Moines	3/1/15	5/31/16
	Detroit MSC	6/13/15	2/12/16
	Garza Garcia	6/19/15	11/15/15
	Hampton VASC	2/21/15	2/21/16
	Houston SCH	3/14/15	3/16/16
	Huntsville USSRC	2/13/15	2/17/16
	Hutchinson	2/20/15	2/16/16
	KSC 1	2/27/15	2/27/16
	Las Palmas	5/30/15	5/30/16
	Louisville KSC	4/3/15	4/30/16
	Melbourne MV	3/12/15	6/30/16
	Oklahoma City SMO	3/6/15	9/8/15
	Orlando SC	7/2/15	12/31/16
	Pensacola NAM	4/1/15	3/31/16
	Philadelphia FI	6/20/15	6/20/16
	Portland OMSI	3/20/15	3/20/16
	Saint Louis SC	3/13/15	3/16/16
	Salt Lake City Clark	5/22/15	5/31/16
	San Diego RHF	3/27/15	
	Tampa MOSI	5/22/15	5/21/16
	Victoria DCI I	2/13/15	2/13/16
	Washington NASM	3/6/15	
JTTSP	**Beijing 3D CSTM**	**8/1/15**	**10/31/15**
	Fort Worth	12/26/14	12/25/15
	Hague	7/1/14	10/8/15
	Leon Exp	6/1/15	11/30/15
	Norwalk MA	7/1/14	10/8/15
	Omaha Zoo	11/2/14	11/1/15
	Regina	10/3/14	10/2/15
	Shreveport	10/3/14	10/2/15
	Spokane RP	5/24/15	9/30/16
	Stockholm	2/14/14	12/31/15
	Sudbury	4/2/15	9/30/15
Kenya	Kuwait SCK	9/22/15	3/22/16
	Lucerne	1/1/15	12/31/15
	Parker	12/7/14	12/31/15
LastReef	Berlin CS	7/5/13	9/30/15
	Hutchinson	10/5/12	9/30/15
	Louisville KSC	2/8/14	6/30/16
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	1/17/14	6/30/16
LivingSe	Hartberg	10/1/13	12/31/15
	Rochester MSC	7/1/15	6/30/16
LOF	McMinnville	3/23/12	6/15/16
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	**1/1/15**	**10/31/15**
MOTN	Alexandria BA	10/1/13	12/31/15
	Lucerne	2/3/15	12/31/15
MOTUW	Birmingham AL	3/1/15	9/1/15
	Charlotte DP	2/8/15	1/31/16
	Cleveland	2/1/15	1/31/16
	Columbus COSI	11/19/14	11/18/15
	Garden City	9/2/14	9/1/15
	Hartford CSC	9/13/14	9/12/15
	Leon Exp	12/1/14	11/30/15
	Mexico City Pap	11/15/14	
	Milwaukee	10/1/14	
	Peoria RM	1/17/15	1/16/16
	Phoenix ASC	3/13/15	9/7/15
	San Jose Tech	8/30/14	9/1/15
	Tampa MOSI	11/21/14	11/20/15
	Tijuana	2/13/15	2/12/16
	Washington NMNH	9/26/14	9/25/15
MTTM	Guayaquil	4/1/15	3/31/16
Mummies	San Diego RHF	6/1/14	12/31/15
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OO	Birmingham AL	6/15/15	6/30/16
Ozarks	Branson	9/93	12/15
Penguins	Nagasaki SM	9/1/15	11/30/15
PTJH	Apple Valley Imx	2/20/15	2/18/16
	Chicago Imx	2/13/15	12/12/16
	Cleveland	11/26/14	11/25/15
	Edmonton TWS	9/26/14	9/25/15
	Harrisburg	1/24/15	1/9/16
	Hong Kong SM	11/1/14	10/31/15
	Lucerne	9/18/14	9/17/15
	Montreal SC	12/22/14	12/21/15
	Penrith	9/8/14	9/7/15
	Salt Lake City Clark	10/10/14	10/9/15
	Sudbury	10/9/14	10/8/15
Pulse	Aguascalientes	4/30/15	12/31/15
RATW	Birmingham AL	6/15/15	6/30/16
Rescue	Al Khobar	6/6/13	12/14/15
	McMinnville	6/1/12	12/31/15
Rheged	Penrith	7/1/00	
RME	Beijing 3D CSTM	6/1/13	
	Birmingham AL	9/12	
	Cincinnati MC	1/1/15	12/31/15
	Dearborn THF	10/2/14	
	Gatineau	5/6/13	
	Lucerne	10/4/12	12/31/15
	Melbourne MV	3/26/15	3/26/16
	Omaha Zoo	11/1/13	11/26/15
	Pittsburgh CSC	11/26/14	11/25/16
	Saint Louis SC	6/1/13	
	San Jose Tech	10/1/13	
	Seattle PSC 2	10/14/11	
	Victoria DCI I	6/28/13	
SpacJunk	Al Khobar	1/15/15	1/15/16
	Hutchinson	10/31/14	10/30/15
TA	Baltimore MSC	4/1/15	6/30/16
	Chicago Imx	9/12/14	9/12/15
	Harrisburg	10/8/14	10/31/15
	Houston MNS	1/1/15	7/31/16
	Memphis Pink	3/8/14	6/30/16
	Portland OMSI	9/24/14	9/30/15
	Sioux Falls	4/9/14	12/31/15
TinyGian	Albuquerque NMMNH	12/12/14	12/31/15
	Columbus COSI	3/1/15	9/30/15
	Davenport Put	**9/25/15**	**9/25/16**
	Denver MNS	12/12/14	12/31/15
	Erie	9/8/15	9/30/16
	Hastings	**9/24/15**	**9/30/16**
	Houston MNS	1/12/15	12/31/15
	Melbourne MV	**9/17/15**	**9/30/16**
	Parker	6/28/15	1/31/16
	Peoria RM	**9/1/14**	**11/30/15**
	Raleigh	**9/19/15**	**9/30/16**
	San Diego NHM	3/20/15	11/30/15
	Singapore DC	6/1/15	1/31/16
	Sioux Falls	9/1/14	9/1/15
	Tallahassee CLC	12/12/14	12/31/15
ToFly	Washington NASM	7/1/76	
TOTiA	Branson	5/22/15	5/30/16
	Chattanooga TA	10/3/14	10/3/15
	Detroit MSC	9/26/14	9/26/15
	Galveston	11/15/13	12/31/15
	Hague	10/1/14	10/1/15
	Harrisburg	10/18/14	6/30/16
	Hastings	2/1/13	6/30/16
	Houston MNS	**1/22/13**	**7/31/16**
	Hutchinson	3/1/13	6/30/16
	Kuwait SCK	11/18/14	1/6/16
	Louisville KSC	11/28/13	6/30/16
	Melbourne MV	6/7/13	3/31/16
	Nuremberg	11/19/14	11/30/15

Film	Theater	Open	Close
	Phoenix ASC	**8/20/15**	**8/31/16**
	Pittsburgh CSC	1/1/15	1/31/16
	Saint Félicien	5/1/14	5/31/16
	Sudbury	2/1/15	2/29/16
TTA	**Copenhagen TBP**	**8/1/15**	**10/31/15**
	Keelung NMMST	1/1/15	12/31/15
	Lucerne	5/8/15	12/31/15
	Regina	5/18/15	12/31/15
	Tallahassee CLC	10/21/14	12/31/15
VanGogh	**Hague**	**9/1/15**	**12/1/15**
	Peoria RM	9/18/14	9/17/15
Vulcania	Vulcania	2/22/02	

Film	Theater	Open	Close
WATE	Katoomba	6/1/97	
WM	Hastings	7/3/15	12/31/15
	Seattle PSC 1	5/29/15	5/28/16
WOTA	Beijing CFM	3/1/15	3/1/16
	Erie	10/15/14	10/31/15
	Gatineau	12/19/14	12/31/15
WWDPP3D	Albuquerque NMMNH	3/31/15	3/31/16
	Columbus COSI	9/15/14	5/31/16
	Denver MNS	2/13/15	2/29/16
	Edmonton TWS	5/1/15	5/31/16
	Houston MNS	1/1/15	1/1/16
	Jersey City	5/13/15	9/30/15

Film	Theater	Open	Close
	Lehi	9/26/14	9/30/15
	Memphis Pink	5/21/15	6/30/16
	Peoria RM	2/1/15	5/31/16
	Philadelphia FI	7/1/14	12/31/15
	Portland OMSI	**8/22/14**	**8/31/16**
	San Diego NHM	12/1/14	12/31/15
	Tallahassee CLC	4/1/15	4/30/16
	Virginia Beach AMSC	6/30/15	6/30/16
Yell	Yellowstone	5/1/14	12/31/16
ZionCany	Zion	7/1/08	

September 2015 by Theater

Theater	Film	Open	Close
Aguascalientes	Pulse	4/30/15	12/31/15
Al Khobar	**G3DNW**	**8/20/15**	**8/21/16**
	Rescue	6/6/13	12/14/15
	SpacJunk	1/15/15	1/15/16
Albuquerque NMMNH	Jerusale	4/11/14	12/31/15
	JMCSO	5/23/15	5/22/16
	TinyGian	12/12/14	12/31/15
	WWDPP3D	3/31/15	3/31/16
Alexandria BA	CV	10/1/13	12/31/16
	MOTN	10/1/13	12/31/15
Apple Valley Imx	FOTB	6/5/15	9/7/15
	G3DNW	10/3/14	4/2/16
	PTJH	2/20/15	2/18/16
Athens Eug	**HidUniv**	**3/20/15**	**9/30/15**
Atlanta FMNH	HumpbWha	2/13/15	2/12/16
	JMCSO	6/13/15	6/13/16
Atlantic City	HumpbWha	2/13/15	2/12/16
Austin TSHM	HumpbWha	2/13/15	2/12/16
Baltimore MSC	**Everest**	**9/15/15**	**9/14/16**
	Greece	**9/15/15**	**9/14/16**
	HumpbWha	**7/1/15**	**6/30/16**
	JIAC	**9/15/15**	**9/14/16**
	TA	4/1/15	6/30/16
Baton Rouge LASM	DPTP	9/12	9/15
Beijing 3D CSTM	HOTB	10/15/14	10/15/15
	JTTSP	**8/1/15**	**10/31/15**
	RME	6/1/13	
Beijing CFM	WOTA	3/1/15	3/1/16
Berlin CS	G3DNW	4/20/14	10/19/15
	HumpbWha	5/1/15	4/30/16
	LastReef	7/5/13	9/30/15
Birmingham AL	GWS	2/13/15	2/29/16
	Jerusale	5/23/14	11/23/15
	JTS	**2/13/15**	**2/13/16**
	MOTUW	3/1/15	9/1/15
	OO	6/15/15	6/30/16
	RATW	6/15/15	6/30/16
	RME	9/12	
Boston MOS	Arabia3D	7/10/15	12/31/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	9/20/13	9/19/15
Boston NEA	GWS	5/31/13	2/29/16
	HumpbWha	2/13/15	2/12/16
	JMCSO	4/16/15	4/16/16
Branson	Ozarks	9/93	12/15
	TOTIA	5/22/15	5/30/16
Budapest CC	G3DNW	4/24/14	4/23/16
Calgary TS	FOTB	6/28/13	12/31/15
Chandigarh	AIWC	9/5/14	9/4/15
Chantilly	**D-Day**		**12/31/15**
	JTS	5/1/15	5/1/16
Chantilly I	FightPil	12/10/04	7/16
Charlotte DP	GWS	5/9/15	5/31/16
	JTS	9/19/15	9/19/16
	MOTUW	2/8/15	1/31/16
Chattanooga TA	FOTB	10/1/12	4/30/16
	HumpbWha	3/6/15	3/6/16
	TOTIA	10/3/14	10/3/15
Chicago Imx	PTJH	2/13/15	12/12/16
	TA	9/12/14	9/12/15

Theater	Film	Open	Close
Chicago MSI	FOTB	2/28/14	6/30/16
	HumpbWha	5/29/15	5/28/16
	JTS	3/19/15	2/16/16
Cincinnati MC	D-Day	5/15/15	
	FOTB	2/14/13	6/30/16
	HumpbWha	2/13/15	2/12/16
	Jerusale	10/10/14	10/9/15
	RME	1/1/15	12/31/15
Cleveland	D-Day	5/8/15	5/22/16
	FOTB	11/27/13	6/30/16
	JMCSO	6/16/15	6/13/16
	MOTUW	2/1/15	1/31/16
	PTJH	11/26/14	11/25/15
Columbus COSI	Bugs	9/15/14	6/30/16
	FOTB	9/1/14	6/30/16
	HumpbWha	6/1/15	3/10/16
	Jerusale	2/11/15	2/10/16
	JMCSO	**9/25/15**	**5/30/16**
	MOTUW	11/19/14	11/18/15
	TinyGian	3/1/15	9/30/15
	WWDPP3D	9/15/14	5/31/16
Columbus GA NIM	**D-Day**	**5/23/14**	**5/31/16**
Copenhagen TBP	G3DNW	2/8/14	2/7/16
	HidUniv	**6/29/13**	**10/31/15**
	Jerusale	12/1/14	11/30/15
	JMCSO	6/25/15	6/25/16
	TTA	**8/1/15**	**10/31/15**
Corpus Christi Lex	FightPil	5/12/12	7/16
	JTS	5/22/15	5/31/16
Davenport Put	D-Day	5/22/15	
	FOTB	2/15/13	6/30/16
	G3DNW	10/17/14	10/16/15
	GCA	10/3/14	10/2/15
	GWS	1/28/15	1/31/16
	JTS	1/31/15	2/21/16
	TinyGian	**9/25/15**	**9/25/16**
Dayton	FightPil	3/1/13	6/30/16
	JTS	3/6/15	3/5/16
Dearborn THF	D-Day	3/28/14	9/15
	HumpbWha	2/13/15	6/13/16
	JMCSO	2/27/15	12/31/15
	RME	10/2/14	
Denver MNS	DSC	12/12/14	12/14/15
	G3DNW	**8/1/15**	**7/31/16**
	HumpbWha	6/5/15	6/4/16
	JMCSO	8/14/15	8/14/16
	JTS	8/14/15	8/14/16
	TinyGian	12/12/14	12/31/15
	WWDPP3D	2/13/15	2/29/16
Des Moines	GWS	6/6/14	12/31/15
	JTS	3/1/15	5/31/16
Detroit MSC	**Dolphins**	**5/1/15**	**10/31/15**
	HumpbWha	2/13/15	2/12/16
	JTS	6/13/15	2/12/16
	TOTIA	9/26/14	9/26/15
Edmonton TWS	Bugs	12/26/13	6/30/16
	FOTB	12/26/13	6/30/16
	Jerusale	12/26/13	12/31/15
	JTM	12/26/13	6/30/16
	PTJH	9/26/14	9/25/15

Theater	Film	Open	Close
	WWDPP3D	5/1/15	5/31/16
Erie	TinyGian	9/8/15	9/30/16
	WOTA	10/15/14	10/31/15
Fort Lauderdale	HumpbWha	2/13/15	2/12/16
	IOLM	10/13/14	
Fort Worth	**D-Day**	**9/5/15**	**2/4/16**
	HumpbWha	3/6/15	3/5/16
	JTTSP	12/26/14	12/25/15
Galveston	DPTP		9/15
	GWS	6/28/14	12/31/16
	HumpbWha	5/23/15	5/22/16
	JMCSO	3/6/15	12/31/15
	TOTIA	11/15/13	12/31/15
Garden City	MOTUW	9/2/14	9/1/15
Garza Garcia	JTS	6/19/15	11/15/15
Gatineau	**Dolphins**	**7/17/15**	**12/31/16**
	FOTB	10/5/12	6/30/16
	G3DNW	10/10/14	6/30/16
	GCA	5/1/13	3/31/16
	Greece		**12/31/16**
	JIAC	**7/17/15**	**12/31/16**
	JMCSO	**9/4/15**	**9/30/15**
	RME	5/6/13	
	WOTA	12/19/14	12/31/15
Grand Canyon DCI	GC	11/1/99	12/15
Guayaquil	Dragons	5/1/14	12/31/15
	G3DNW	4/20/14	5/4/16
	MTTM	4/1/15	3/31/16
Hague	**D-Day**	**2/10/15**	**9/30/15**
	Everest	5/8/15	5/9/16
	JTTSP	7/1/14	10/8/15
	TOTIA	10/1/14	10/1/15
	VanGogh	**9/1/15**	**12/1/15**
Hampton VASC	FOTB	3/29/13	6/30/16
	JTS	2/21/15	2/21/16
Harrisburg	D-Day	6/6/15	
	GCA	11/1/14	12/31/15
	Jerusale	10/18/14	9/30/15
	PTJH	1/24/15	1/9/16
	TA	10/8/14	10/31/15
	TOTIA	10/18/14	6/30/16
Hartberg	Amazon	3/25/15	12/31/15
	CRA	3/25/15	12/31/15
	DIA	3/25/15	12/31/15
	Everest	3/25/15	12/31/15
	LivingSe	10/1/13	12/31/15
Hartford CSC	MOTUW	9/13/14	9/12/15
Hastings	FOTB	3/17/13	6/30/16
	G3DNW	2/10/15	2/14/16
	TinyGian	**9/24/15**	**9/30/16**
	TOTIA	2/1/13	6/30/16
	WM	7/3/15	12/31/15
Hong Kong SM	G3DNW	5/1/15	10/31/15
	PTJH	11/1/14	10/31/15
Houston MNS	FOTB	10/4/12	12/31/15
	G3DNW	2/15/14	12/31/15
	HumpbWha	3/13/15	3/12/16
	JMCSO	5/22/15	5/22/16
	TA	1/1/15	7/31/16
	TinyGian	1/12/15	12/31/15

Theater	Film	Open	Close
	TOTIA	**1/22/13**	**7/31/16**
	WWDPP3D	1/1/15	1/1/16
Houston SCH	JTS	3/14/15	3/16/16
Huntsville USSRC	FightPil	7/1/13	7/1/16
	HidUniv	**7/2/13**	**10/31/15**
	Jerusale	1/17/15	1/16/16
	JTS	2/13/15	2/17/16
Hutchinson	AirRacer	1/1/15	12/31/15
	JTS	2/20/15	2/16/16
	LastReef	10/5/12	9/30/15
	SpacJunk	10/31/14	10/30/15
	TOTIA	3/1/13	6/30/16
Indianapolis Imx	**G3DNW**	**9/21/15**	**3/20/16**
	Jerusale	9/19/14	9/18/15
	JMCSO	3/20/15	12/31/15
Jersey City	DSC	1/16/15	1/15/16
	HumpbWha	2/13/15	2/12/16
	WWDPP3D	5/13/15	9/30/15
Kansas City Sci	Jerusale	9/19/14	9/18/15
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Keelung NMMST	G3DNW	1/1/15	12/31/15
	TTA	1/1/15	12/31/15
Killeen	DPTP	5/12	5/16
Krakow CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
KSC 1	JTS	2/27/15	2/27/16
Kuwait SCK	G3DNW	10/3/14	1/2/16
	JMCSO	7/17/15	1/17/16
	JTM	10/11	9/15
	Kenya	9/22/15	3/22/16
	TOTIA	11/18/14	1/6/16
Las Palmas	JTS	5/30/15	5/30/16
Lehi	DSC	1/16/15	1/15/16
	JMCSO	8/7/15	4/7/16
	WWDPP3D	9/26/14	9/30/15
Leon Exp	JTTSP	6/1/15	11/30/15
	MOTUW	12/1/14	11/30/15
Lodz CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
London BFI	Bugs	9/1/14	1/31/16
	D-Day	5/8/15	
	JTM		1/31/16
London SM	FOTB	9/6/13	1/31/16
	HidUniv	10/18/13	11/29/15
Los Angeles CSC	HumpbWha	7/3/15	7/2/16
Louisville KSC	AirRacer	1/1/15	12/31/15
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/16
	G3DNW	6/18/15	6/17/16
	Jerusale	1/20/14	1/18/16
	JTS	4/3/15	4/30/16
	LastReef	2/8/14	6/30/16
	TOTIA	11/28/13	6/30/16
Lubbock SS	DPTP	1/14	12/15
	G3DNW	11/7/14	12/31/15
	HumpbWha	2/13/15	2/12/16
Lucerne	G3DNW	6/5/14	6/4/16
	Kenya	1/1/15	12/31/15
	MOTN	2/3/15	12/31/15
	PTJH	9/18/14	9/17/15
	RME	10/4/12	12/31/15
	TTA	5/8/15	12/31/15
McMinnville	FightPil	3/23/12	7/1/16
	LOF	3/23/12	6/15/16
	Rescue	6/1/12	12/31/15
Melbourne MV	Bugs	4/10/13	9/30/15
	JTS	3/12/15	6/30/16
	RME	3/26/15	3/26/16
	TinyGian	**9/17/15**	**9/30/16**
	TOTIA	6/7/13	3/31/16
Memphis Pink	FOTB	3/1/14	5/23/16
	HidUniv	**1/10/15**	**10/31/15**
	HumpbWha	3/7/15	3/7/16
	TA	3/8/14	6/30/16
	WWDPP3D	5/21/15	6/30/16
Mexicali	GCA	5/21/15	5/20/16
	GWS	6/26/15	3/31/16
Mexico City Pap	G3DNW	3/27/15	3/26/16
	MOTUW	11/15/14	
Milwaukee	JMCSO	6/12/15	6/12/16
	MOTUW	10/1/14	
Montreal SC	Jerusale	10/10/14	10/9/15
	JMCSO	**4/3/15**	**12/31/15**
	PTJH	12/22/14	12/21/15
Moscow BFC	**G3DNW**	**10/6/14**	**10/31/16**
Nagasaki SM	Penguins	9/1/15	11/30/15
New Delhi ICC	ND		
New Orleans	G3DNW	5/22/15	2/1/16
	HumpbWha	3/6/15	3/5/16
New York AMNH	JMCSO	7/31/15	12/31/15
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	FOTB	5/22/15	10/7/16
	HumpbWha	2/13/15	5/12/16
	JTTSP	7/1/14	10/8/15
Nuremberg	FOTB	11/19/14	11/19/15
	G3DNW	10/15/14	10/14/15
	HumpbWha	4/30/15	4/29/16
	TOTIA	11/19/14	11/30/15
Oklahoma City SMO	JTS	3/6/15	9/8/15
Omaha Zoo	**G3DNW**	**8/1/15**	**6/30/16**
	HumpbWha	3/15/15	2/28/16
	JTTSP	11/2/14	11/1/15
	RME	11/1/13	11/26/15
Orlando SC	DSC	1/16/15	1/15/16
	FOTB	3/1/14	6/30/16
	G3DNW	7/5/14	1/4/16
	HidUniv	6/13/14	4/2/16
	HumpbWha	2/13/15	2/12/16
	JTS	7/2/15	12/31/16
Oulu	APE	5/2/15	11/1/15
Paris Geo	D-Day	4/2/14	12/31/15
	GCA	**7/1/14**	**9/30/15**
	HidUniv	10/3/14	10/2/15
	HumpbWha	7/7/15	7/6/16
Parker	Kenya	12/7/14	12/31/15
	TinyGian	6/28/15	1/31/16
Penrith	PTJH	9/8/14	9/7/15
	Rheged	7/1/00	
Pensacola NAM	**D-Day**	**10/1/14**	**12/31/15**
	FightPil	6/8/11	7/16
	JTS	4/1/15	3/31/16
	MOF	11/8/96	
Peoria RM	D-Day	5/23/15	
	MOTUW	1/17/15	1/16/16
	TinyGian	**9/1/14**	**11/30/15**
	VanGogh	9/18/14	9/17/15
	WWDPP3D	2/1/15	5/31/16
Philadelphia FI	HumpbWha	6/20/15	6/19/16
	Jerusale	1/5/15	1/1/16
	JTS	6/20/15	6/20/16
	WWDPP3D	7/1/14	12/31/15
Phoenix ASC	D-Day	5/22/15	
	GWS	9/1/14	9/1/15
	MOTUW	3/13/15	9/7/15
	TOTIA	**8/20/15**	**8/31/16**
Pittsburgh CSC	Animalop	1/1/10	
	D-Day	5/22/15	
	FOTB	3/15/13	6/30/16
	RME	11/26/14	11/25/16
	TOTIA	1/1/15	1/31/16
Poitiers Imax 3D	**D-Day**	**6/6/15**	**1/1/16**
Port of Spain	FON	10/15/14	10/15/15
	HumpbWha	3/12/15	3/11/16
Portland OMSI	DinoAliv	5/23/14	5/30/16
	DSC	1/16/15	1/15/16
	FOTB	1/7/15	6/30/16
	JMCSO	2/20/15	12/31/15
	JTS	3/20/15	3/20/16
	TA	9/24/14	9/30/15
	WWDPP3D	**8/22/14**	**8/31/16**
Poznan CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Prague CC	G3DNW	5/22/14	5/21/16
Puebla	JMCSO	4/23/15	4/26/16
Quebec II	DSC	1/23/15	1/15/16
Raleigh	Bugs	7/5/14	6/30/16
	D-Day	**5/23/14**	**1/30/16**
	DSC	1/16/15	1/15/16
	FOTB	10/19/12	6/30/16
	HidUniv	11/7/14	11/6/15
	HumpbWha	3/20/15	4/23/16
	IOLM	4/4/14	
	TinyGian	**9/19/15**	**9/30/16**
Regina	JTTSP	10/3/14	10/2/15
	TTA	5/18/15	12/31/15
Richmond SMV	FOTB	5/1/13	9/30/15
	GWS	3/15/14	3/15/16
	HumpbWha	3/14/15	2/12/16
Rochester MSC	LivingSe	7/1/15	6/30/16
Sacramento Imx	FOTB	8/13/13	6/30/16
	GWS	2/20/15	2/29/16
	Jerusale	9/15/14	10/31/15
Saint Augustine	DSC	1/16/15	1/15/16
	FOTB	1/18/13	12/31/15
	G3DNW	4/1/15	3/31/16
	GWS	8/9/13	9/8/15
	HidUniv	1/5/15	1/4/16
	HumpbWha	2/13/15	2/12/16
Saint Félicien	TOTIA	5/1/14	5/31/16
Saint Louis SC	HumpbWha	2/13/15	2/12/16
	JTS	3/13/15	3/16/16
	RME	6/1/13	
Saint Paul SMM	GWS	2/20/15	2/29/16
Salt Lake City Clark	FOTB	2/8/13	8/6/16
	HumpbWha	2/13/15	2/12/16
	IOLM	4/4/14	4/29/16
	JTS	5/22/15	5/31/16
	PTJH	10/10/14	10/9/15
San Antonio 2D AMC	Alamo		
San Antonio 3D AMC	FOTB	5/15/15	5/14/16
San Diego NHM	TinyGian	3/20/15	11/30/15
	WWDPP3D	12/1/14	12/31/15
San Diego RHF	FOTB	10/12/12	9/30/16
	HumpbWha	2/13/15	2/12/16
	JTS	3/27/15	
	Mummies	6/1/14	12/31/15
San Jose ER AMC	D-Day	3/1/15	9/1/15
San Jose Tech	FOTB	2/9/13	6/30/16
	HumpbWha	2/13/15	2/12/16
	Jerusale	3/27/15	6/30/16
	MOTUW	8/30/14	9/1/15
	RME	10/1/13	
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	GWS	9/19/14	9/19/16
	WM	5/29/15	5/28/16
Seattle PSC 2	FightPil	6/14/13	6/14/16
	HumpbWha	4/27/15	5/15/16
	RME	10/14/11	
Shanghai Dome STM	G3DNW	12/31/14	12/30/15
Shreveport	JTTSP	10/3/14	10/2/15
Singapore DC	TinyGian	6/1/15	1/31/16
Singapore SC	GWS	11/1/14	10/31/15
Sinsheim	HumpbWha	5/21/15	5/20/16
Sioux Falls	DPTP	4/14	12/15
	GWS	1/30/15	6/30/16
	LastReef	1/30/15	6/30/16
	TA	4/9/14	12/31/15
	TinyGian	9/1/14	9/1/15
Speyer Dome	**MOF**	**1/1/15**	**10/31/15**
Spokane RP	Everest	4/1/15	9/30/15
	GCA	5/1/15	9/7/15
	JTTSP	5/24/15	9/30/16
Stockholm	G3DNW	9/30/14	9/11/15
	JTTSP	2/14/14	12/31/15
Sudbury	JTTSP	4/2/15	9/30/15
	PTJH	10/9/14	10/8/15
	TOTIA	2/1/15	2/29/16
Sydney WBS	D-Day	9/4/14	9/3/15
	HumpbWha	4/23/15	4/2/16
Syracuse MOST	FOTB	7/4/15	6/30/16
	GCA	4/4/15	4/3/16
Taichung NMNS	FOTB	7/1/15	6/30/16
Tallahassee CLC	D-Day	6/6/15	6/30/16
	FOTB	1/18/13	6/30/16
	GWS	6/15/13	6/30/16
	HumpbWha	2/20/15	2/20/16
	Jerusale	11/15/14	11/13/15
	JMCSO	8/14/05	8/14/16
	LastReef	1/17/14	6/30/16
	TinyGian	12/12/14	12/31/15

Theater	Film	Open	Close
	TTA	10/21/14	12/31/15
	WWDPP3D	4/1/15	4/30/16
Tampa MOSI	HumpbWha	2/20/15	9/19/15
	JTS	5/22/15	5/21/16
	MOTUW	11/21/14	11/20/15
Thessaloniki	Bugs	10/7/14	10/6/15
Tijuana	Dragons	7/17/15	1/16/16
	G3DNW	10/25/14	10/24/15
	MOTUW	2/13/15	2/12/16
Tokorozawa	**G3DNW**	**7/1/15**	**9/30/15**
Tokyo TSC	**G3DNW**	**7/18/15**	**11/17/15**
Toronto OSC	HumpbWha	5/15/15	5/14/16
Valencia Spn	FOTB	7/1/15	6/30/16
	HidUniv	4/1/14	6/30/16
Vancouver TWS	Bugs	3/11/06	6/30/16
	FOTB	6/16/13	6/30/16
	HidUniv	10/11/14	10/10/15
Victoria DCI	FOTB	4/5/13	6/30/16
	G3DNW	**9/14/15**	**1/21/16**
	GF	5/15/15	10/31/15
	HumpbWha	6/19/15	6/18/16
Victoria DCI I	GWS	2/13/15	2/29/16
	JTS	2/13/15	2/13/16
	RME	6/28/13	
Virginia Beach AMSC	DSC	1/16/15	1/15/16
	GWS	5/29/14	6/30/16
	HumpbWha	**9/8/15**	**9/7/16**
	JMCSO	6/16/15	6/13/16
	WWDPP3D	6/30/15	6/30/16
Vulcania	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Washington NASM	**D-Day**	**5/23/14**	**5/2/16**
	HidUniv	1/30/14	9/17/15
	Hubble3D	1/15	12/15
	JTS	3/6/15	
	ToFly	7/1/76	
Washington NMNH	DinoAliv	5/15/15	5/31/16
	FOTB	10/5/12	1/13/16
	JMCSO	3/20/15	3/20/16
	MOTUW	9/26/14	9/25/15
Yellowstone	Yell	5/1/14	12/31/16
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist		
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
APE	Antarctica's Penguin Emperors 3D	2014	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DSC	Deepsea Challenge 3D	2015	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GF	Gold Fever	1999		SKF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumpbWha	Humpback Whales	2015	3D	MFF
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JIAC	Journey into Amazing Caves	2001		MFF
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTM	Journey to Mecca	2009		SKF
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OO	Ocean Oasis	2000		GSF
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
PTJH	Pandas: The Journey Home	2014	3D	NGD
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet	2014	3D	GSF
Yell	Yellowstone	1994		NGD
ZionCany	Zion Canyon	1994		K2

September 2015 Bookings Count

#	Film	#	Film	#	Film	#	Film
45	HumpbWha	7	GCA	2	MOTN	1	HOTB
37	G3DNW	7	TA	2	Niagara	1	Hubble3D
36	FOTB	6	DPTP	2	Rescue	1	LOF
30	JTS	5	AfricAdv	2	SpacJunk	1	MTTM
22	JMCSO	5	LastReef	2	VanGogh	1	Mummies
21	D-Day	5	TTA	2	WM	1	ND
18	GWS	4	Everest	1	AIWC	1	OO
17	Jerusale	3	IOLM	1	Alamo	1	Ozarks
17	TOTIA	3	JTM	1	Amazon	1	Penguins
15	MOTUW	3	Kenya	1	Animalop	1	Pulse
15	TinyGian	3	WOTA	1	APE	1	RATW
14	WWDPP3D	2	AirRacer	1	Arabia3D	1	Rheged
13	RME	2	DinoAliv	1	CRA	1	ToFly
12	HidUniv	2	Dolphins	1	CV	1	Vulcania
11	JTTSP	2	Dragons	1	DIA	1	WATE
11	PTJH	2	Greece	1	FON	1	Yell
9	DSC	2	JIAC	1	GC	1	ZionCany
7	Bugs	2	LivingSe	1	GF		
7	FightPil	2	MOF	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
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Fax: +44 20-7681-2357
www.3DEfilms.com

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Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

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New York, NY 10024 USA
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www.amnh.org/imax

Atlantic Productions
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London, W6 7DU UNITED KINGDOM
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Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

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13710 First National Bank Pkwy. Suite 400
Omaha, NE 68154 USA
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Fax: 402-453-7238
http://strong-world.com/

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Kuurne, B-8520 BELGIUM
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Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Carmike Cinemas
1301 First Ave.
Columbus, GA 31901 USA
Tel: 706-576-3400
Fax: 706-576-3419
www.carmike.com

Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Cosmic Picture
270 Lafayette Street, Suite 710
New York, NY 10012 USA
Tel: 917-322-9609
www.cosmicpicture.com

Cross Media International
440 California Avenue, Building Two
San Francisco, CA 94130 USA
Tel: 415-869-8664
www.crossmediainternational.com/

D3D Cinema
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.d3dcinema.com/

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
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Fax: +61-3-9699-8611
www.decembermedia.com.au

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

Discovery Communications, Inc.
One Discovery Place
Silver Spring, MD 20910-3354 USA
Tel: 240-662-0000
www.discovery.com/

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New York, NY 10011 USA
Tel: 212-675-0005
Fax: 212-242-2481

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500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

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Tel: 919-346-1123
www.giantscreencinema.com

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http://happyplanetproductions.org

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www.hmns.org

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Fax: +44-171-580-60
www.screendigest.com/

Imax Corporation **IMAX**
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Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Intuitive Pictures
Montreal, QC CANADA
http://intuitivepictures.ca

Joey Shanks Productions
, USA
www.moviemagicnow.com/

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Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

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Beverly Hills, CA 90211 USA
http://kallistimedia.com/

Kinoton America
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Towaco, NJ 07082 USA
Tel: 973-331-9200
Fax: 973-331-9203
www.kinotonamerica.com

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Lionsgate **LG**
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Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

Lockheed Martin
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Arlington, VA 22202 USA

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Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
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Fax: 949-494-2079
www.macfreefilms.com

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10111 Jefferson Boulevard
Culver City, CA 90232-3509 USA
Tel: 310-842-8516

Marvel Studios
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Manhattan Beach, CA 90266-3708 USA
Tel: 310-550-3100
www.marvel.com/

Master's Digital, Inc.
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Saanichton, BC V8L 5A7 CANADA
Tel: 250-412-2629
www.mastersdigital.com/

Metro-Goldwyn-Mayer **MGM**
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www.lightspeedpioneers.com/

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Raleigh, NC 27601-1029 USA
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www.naturalsciences.org

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Fax: +32 2 347 24 54
www.nwave.com

Paramount Pictures Corporation **PPC**
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Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Pretend Entertainment
PO Box 1548
Santa Monica, CA 90406 USA
Tel: 818-896-6303
http://pretendentertainment.com/

Primesco Communications, Inc. **PCI**
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Fax: 514-874-9068
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Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center
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San Diego, CA 92101 USA
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www.rhfleet.org

Rough Cut Pictures, Ltd.
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http://roughcutpictures.co.uk/

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www.scjohnsonwax.com/

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San Diego, CA 92112-1390 USA
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Fax: 619-232-0248
www.sdnhm.org

Science Museum of Minnesota
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Saint Paul, MN 55102 USA
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Fax: 651-221-9433
www.smm.org

Science North **SN**
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Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Science World at Telus World of Science
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Fax: 604- 443-7430
www.scienceworld.bc.ca

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www.si.edu

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Fax: 914-761-3115
www.smpte.org

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Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

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www.sv2studios.com/

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Tel: 972-575-2000
www.ti.com

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Universal City, CA 91608 USA
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Fax: 818-622-0407
www.universalstudios.com

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Tel: 818-560-6200
www.disney.go.com

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Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

Wasserman Media Group
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- Film licensing and distribution
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- Contract negotiations
- Budgeting and purchasing
- Payroll
- Staff recruiting/ supervision and training
- Development

Additionally, I have produced and directed 4D films, worked extensively as a production manager and tour manager for live theater and concerts, and crewed as a grip, rigger, and electrician on Hollywood feature films.

Throughout my career I have built a solid reputation as an honest, trustworthy, and reliable worker who can handle any task with proficiency and professionalism.

I am a member of GSCA, AAM, and IATSE. I have also served several years on the GSCA Technical Committee and as Technical Supervisor for the GSCA conferences.

I speak fluent Dutch, passable German, conversational Spanish and can read some French. I have a valid passport ready to go and am willing to travel as required, up to 100%.

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SHORTS

D3D/Christie's laser dome system

D3D Cinema and **Christie Digital** have completed development and testing of a laser-illuminated digital projection system for giant-screen dome theaters and expect the first installations in 2016. The system will feature an "ultrabright single projector" mounted in the "doghouse" position in the center of the dome, and will support advanced technologies such as high dynamic range, high frame rate (up to 120 fps), and Rec 2020 color space.

D3D's **Derek Threinen** was quoted in a press release as saying that the D3D/Christie system involves "no multi-projector calibration issues, no real-time warping complications, no closed-system distribution source limitations" and eliminates "the high maintenance fees and brand licensing costs of the past."

These comments are intended to contrast this system with the alternatives, including multi-projector fulldome systems and **Imax Corporation**'s dome system, expected to roll out late this year or early next year. (*See item below.*)

Greg MacGillivray (at camera) filming National Parks Adventure *in Yosemite.*

GSCA seeks board nominations

The **Giant Screen Cinema Association** has issued a call for interested parties to fill ten seats on its board of directors for two-year terms. Board positions are open in four member categories:

- Production
- Distribution
- Commercial theaters
- Institutional theaters
- Manufacturers/suppliers/other related businesses

Candidates must be members of the association in good standing and meet several eligibility requirements. Potential candidates are asked to submit a short biography, a statement of purpose, a photo, and an optional video to the association by Sept. 30. The election will be held online between Oct. 5 and Oct. 30, with winners announced during the week of Nov. 16. New board members will take office on Jan. 1, 2016.

For more details, visit giantscreencinema.com.

Imax rethinks laser dome system

As this issue went to press, *LFX* was hearing rumors that Imax is rethinking the configuration of its laser-illuminated dome projection system currently in development, and had approached a number of dome clients to sound them out on their opinions about alternative arrangements. The configuration that the company had previously described placed two of its next-gen laser projectors at the back of the dome, using special optics to fill the screen. The **Science Museum of Minnesota**, set to have the first such system, has reportedly begun construction to outfit its 400-seat dome theater for the two-projector arrangement.

The alternative Imax is reportedly considering is the more traditional placement of a single projector in the center of the dome. The advantages of such an arrangement include lower cost and simpler installation, since all existing IMAX Dome theaters already have a "doghouse" in the exact center of the dome. (*See item above.*)

Two projectors obviously provide higher light output, as well as 3D capability, although most dome operators do not put as high a value on 3D as do flat-screen theaters. However, the rear location requires more complex lenses to fill a dome screen. Also, there is a great deal of variability in the size and placement of the projection galleries at the rear of dome theaters, which makes it problematic to develop a system that will work with different projection points, throw distances, and angles.

MFF's Parks TV show

MacGillivray Freeman Films has entered the realm of television with the production of ***America. The Beautiful***, an eight-part series about the U.S. National Parks that is a companion to its giant-screen film, ***National Parks Adventure***, which will be released in February 2016. The film and the television series are both narrated by Oscar-winning actor **Robert Redford**.

MFF selected **Grady Candler** as executive producer for the series, which was shot with 4K, 5K, and 6K cameras from the fall of 2014 to spring of 2015. Candler's previous credits include producing *Flying Wild Alaska* for the **Discovery Channel**.

Portions of the TV series were filmed simultaneously with the 15/70 shooting for the film, and some GS footage from the film was used in the series. However, for the most part, shooting for the TV show was independent of the GS production. The eight 30-minute episodes, each on a different locale, began running on the **Travel Channel** on Aug. 9, two episodes each night, and concluded on Aug. 30. The shows will be re-run in February 2016.

Greg MacGillivray said in a press re-

*(see **SHORTS** on page 12)*

MacGillivray Freeman Films